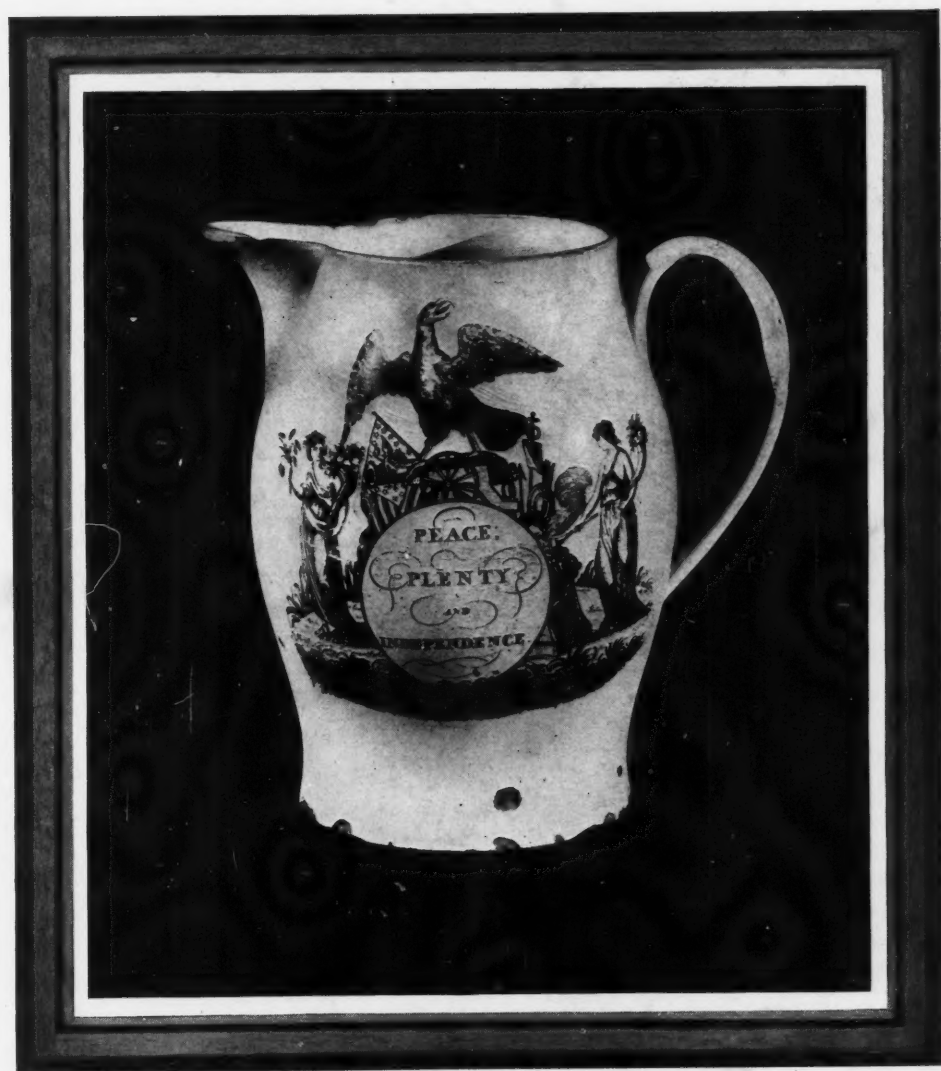


ANTIQUES

A MONTHLY MAGAZINE



JULY, 1927
50 CENTS

\$1000.00 REWARD

The above reward will be paid for information which will lead to the recovery of the following antiques, which were stolen from the KING HOOPER MANSION, Marblehead, Mass., on or about Monday, May 23, 1927. A suitable reward will be paid for the recovery of any part of the stolen articles.

FURNITURE

1. Curly maple highboy, claw and ball feet, bonnet top, small size, curly all over.
2. Small Hepplewhite secretary-desk, satinwood inlay, straight legs, one long drawer.
3. Pie-crust table, claw and ball feet, mahogany, bird cage, about 25 inches across top.
4. Set of three serpentine knife boxes, inlaid, silver escutcheons, Hepplewhite.
5. Black painted pine candle stand, with place for candles at top.
6. Pine candle stand with tripod feet, round top.
7. Small pine mantel clock, had been screwed to wall.
8. Chippendale mahogany mirror, plain frame, a little inlay.

RUGS

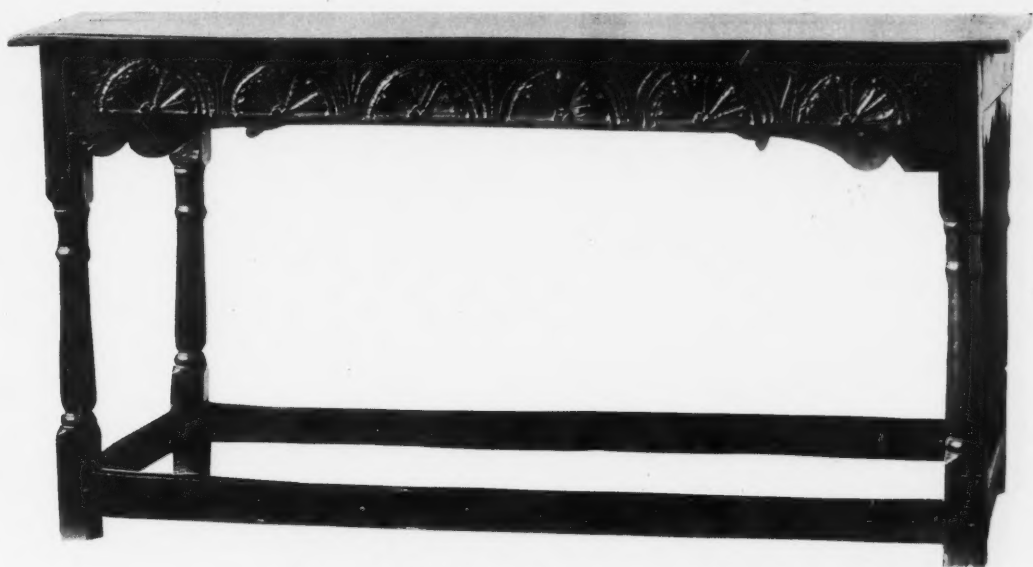
1. Large pinkish-brown rug, oak leaves in corners and group in middle, a little orange, about 7 x 10 feet.
2. Small pinkish-brown rug with oak leaves in corner, some orange, about 3 x 4 feet.
3. Small rug about 3 x 3½ feet, dark brown background, orange and dark red flowers, well covered.
4. Geometrical rug, about 4 x 6 feet, pink and light brown, outlined with black.
5. Long narrow geometrical rug, 3½ x 10½ feet, small pink roses between dark blocks, looking like rag rug.
6. Two bales of Oriental rugs, all in a rose color and very rare.
7. Large bright yellow cottony coarse rug, with pink roses in centre, dark border, 9 x 12 feet, or a little larger.
8. Narrow geometrical rug, 4 x 5 feet, red, blue, brown, and yellow.
9. Geometrical rug, 8 x 3 feet, dark background with orange outline and blocks.
10. Geometrical rug, 3½ x 9 feet, dark blocks with orange roses between.
11. Small rug, 5 x 3 feet, light background, raised yellow roses.
12. Small rug, 5 x 3 feet, light background, raised pink roses.
13. Small square rug, 4 x 4 feet, light background, oak leaves in centre, blue, semi-geometrical.
14. Square rug, 3½ x 4 feet, black background with yellow and red roses.
15. Long narrow rug, 3 x 5 feet, dark background, orange and red roses.
16. Long narrow rug, about 3 x 6 feet, light background, lavender and brownish-pink roses.
17. Large rug, about 7 x 4 feet, geometric with pink outline and light background.

All the above are Hooked Rugs except item 6

Should any of these articles be offered for sale, you are requested to please notify us immediately at our expense.

I. SACK

85 Charles Street, BOSTON, MASSACHUSETTS



ANTIQUE OAK SIDE TABLE. *Circa 1640*

A complete and expert organization purchases for us reliable antique furniture and works of art from England and the Continent. These are on display in our third floor galleries.

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Early American Antiques

The Village Green Shop

Has Reopened for the Season

of 1927

June to October

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The Latchstring is Out at
BURNHAM'S ~ IPSWICH, MASS.

For Antiquers the cry "On to Ipswich" is too strong to be Resisted

Why?

Because our warehouses are full to the bursting point with all manner of Antiques.
 Here are a few of them:

- 5000 old hooked rugs, all sizes, shapes, and designs
- 20 persons engaged the year round in repairing hooked rugs. Send your rugs here for treatment. Send for lists.
- 5000 feather-edge boards, 10" to 24" wide, many never painted
- 5000 square-edge boards for sundry uses
- 75 old feather-edge doors, many with old hinges and locks. *Who has another?*
- 500 doors of early types — 2, 3, 4, 6, and 8 panels
- 1000 sticks of dimension oak, 1640 to 1725
- 50 room ends, mantels, chimney bricks, and hearth stiles
- Pumpkin pine and oak in never-before-seen quantities

Because competent Guides will give you Careful Attention while Showing you:

Burnham's Antique Trading Post. New England's Big Antique Shop.

The House of Oak and Pine, 1660 to 1690.

The Ross Tavern with its 16-inch overhang on three sides, 1660 to 1690.

Ye Rogers Manse. Built in 1728 by President Rogers of Harvard College. Filled with furniture of the Classic Periods.

Ye Burnham House. Built in 1640 by Thomas Hart. One room from this house was reproduced by the Metropolitan Museum of Fine Arts, New York City.

Because as President of the Ipswich Historical Society, Mr. Burnham will make it possible for you to see the Major John Whipple House, built in 1640, the finest type extant of early dwellings in New England. You will see early American pieces, Louis XIV and Louis XV pieces, Canadian pieces of rare type, and the wonderful Scandinavian Collection. All are welcome. The latchstring is out.



R. W. BURNHAM, Ipswich, Mass.



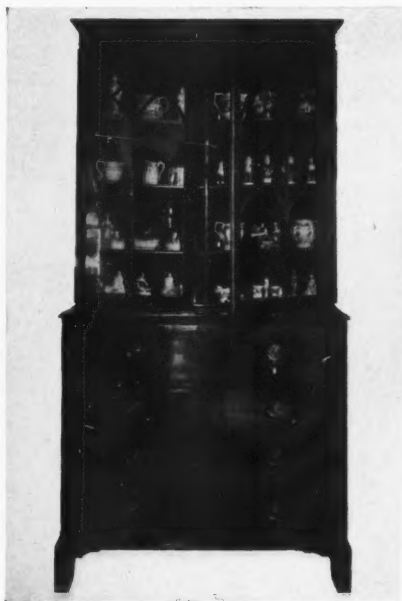
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Paneled Doors, English, c. 1780*

*Unusual opportunities
for Dealers*



*Important Brewster Bed, Walnut, American,
c. 1660*

American and English

THIS month we issue our *Summer Announcement* with Road Map. It contains 12 illustrations of American and English furniture, Staffordshire pieces, Porcelain, et cetera, and some items of unusual interest, such as the exceedingly rare Betty Lamp Holder (see Nutting, Revised Edition, page 658).

We will be happy to send this *Announcement* to any one interested.

Our collection is on view any time, any day or evening.



*Queen Anne Walnut Tallboy, Herringbone
Inlay, English, c. 1720*

*Shipments from England
every two weeks*

MR. & MRS. RALPH RANDOLPH ADAMS

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antiques priced on the basis of an
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☞ As the dean of antique dealers in the Whitemarsh section, I want to recommend to the trade the many shops in the district.

☞ The antique dealers here have made the most of their old and richly historical environment. You will appreciate their splendid line of pieces associated with the early settling of the Whitemarsh Valley.

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CRIMP TOP, PATTERN 30

WE CAN MATCH OR REPRODUCE ANY KIND OF OLD-FASHIONED GLOBE. WE CAN COPY GLOBES FROM BROKEN PIECES.



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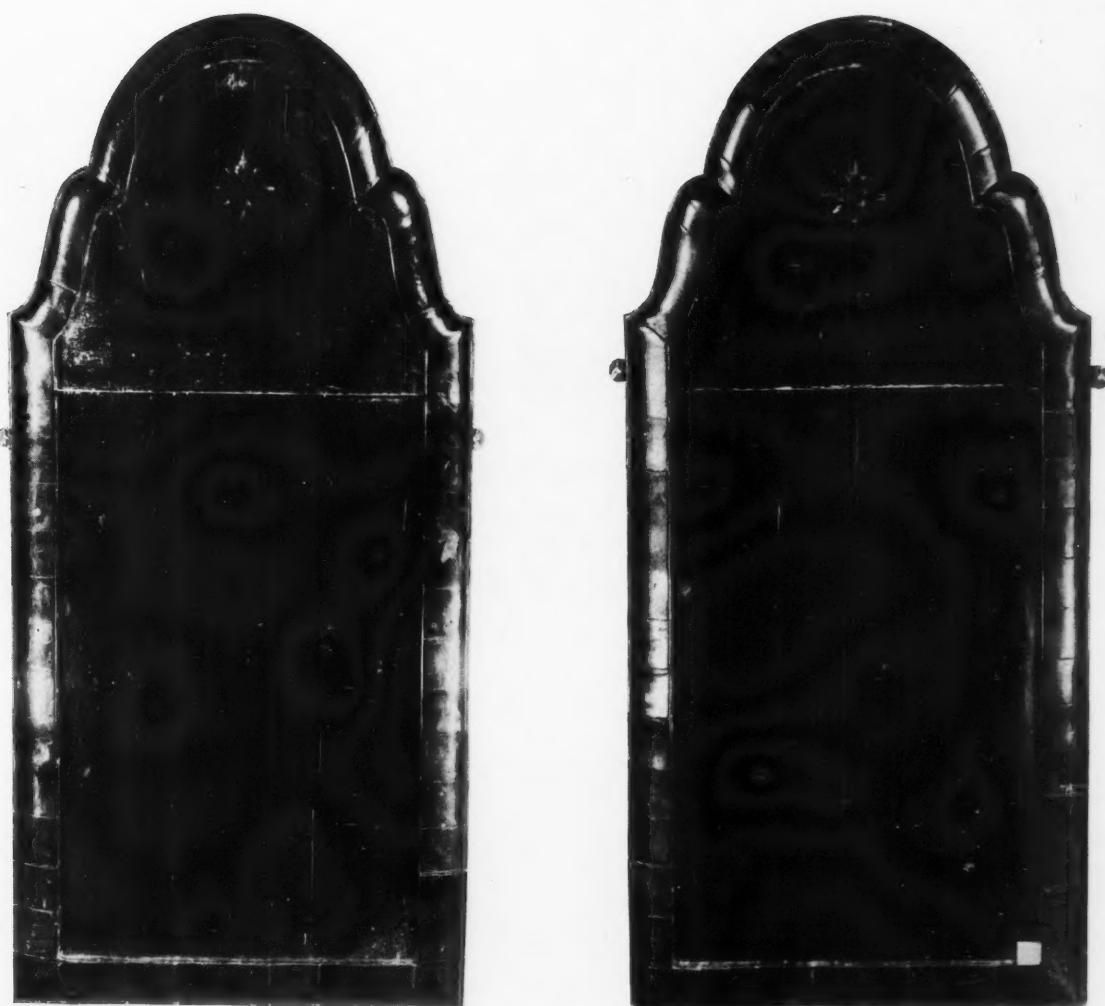
The Renaissance furniture, the fabrics, the sculpture, the wrought iron and ceramics on display and for sale at our galleries, represent the best of the XVI and XVII centuries.

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A PERFECTLY MATCHED PAIR OF QUEEN ANNE MIRRORS
IN ORIGINAL UNTOUCHED CONDITION

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FREEHOLD, NEW JERSEY

Twenty-five Years Ago



THE WILSON TAVERN SHOP

THIS year I am celebrating, with a special exhibition and sale, the Twenty-fifth Anniversary of my Entrance into the Antique Business.

During those twenty-five years I have handled a vast amount of material, dealt with and enjoyed the confidence of many famous collectors, and have built up a reputation for knowledge, taste, and reliability.

During that time I have given the collecting world the most comprehensive and only authoritative work on early American glass manufactories, *Early American Bottles and Flasks*.

The large shop, diagonally opposite the old Wilson Tavern, a famous posting station in coaching days, contains the largest collection of refinished furniture and appurtenances in New Hampshire. This assortment has been widely and wisely gathered and offers an extensive range of choice.

ANTIQUES IN GREAT VARIETY

Lowestoft and other fine china; glass; prints; metalware; lamps; hooked rugs; and numberless other items expertly chosen and responsibly guaranteed.

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STEPHEN VAN RENSSELAER

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OFFERING GENUINE ENGLISH ANTIQUES

Set of six side and two arm Chippendale-period mahogany stretcher-base Dining Chairs, concave seats.

Set of six stretcher-base Side Chairs in mahogany, Hepplewhite period, with shield-shaped backs and pierced splats.

Chippendale-period mahogany Sofa with scroll ends, square legs, and stretcher base. Length 6 feet 6 inches.

Hepplewhite-period Sofa in mahogany, 6 square tapered legs and scroll arms.

Three Sheraton-period mahogany Wingchairs on tapered legs.

Exceptionally rare Queen Anne-period walnut Wingchair on cabriole legs.

Two Sheraton-period mahogany slant-top Desks with pigeonhole fittings.

Hepplewhite-period mahogany Banquet Table with half round ends, in three sections, on taper fluted legs.

Chippendale-period mahogany Armchair with pierced splat and stretcher base.

Three fine quality mahogany Sofa Tables, on end supports.

Fine Sheraton-period mahogany Sideboard with shaped front, on six legs.

Two fine quality gilt Convex Mirrors with eagle pediment.

Late Georgian-period mahogany Sideboard on six legs.

Sheraton-period mahogany Grandfather Clock with scroll top and eight-day movement.

Set of six high-back Windsor Armchairs with scroll arms.

Set of six low-back Windsor Armchairs, with bow under-stretchers.

Eight sets of late Sheraton-period Dining Chairs in mahogany.

Six Sheraton-period mahogany Breakfast Tables.

THE items enumerated are **guaranteed genuine antiques** and over 100 years old. They would, therefore, enter the United States **duty free**. Photographs of individual items, together with prices, submitted on request. Enquiries from dealers who are open to do regular business especially requested. Expert packing and all consular details attended to. Inspection invited when visiting England.

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For a great many years we have bought and sold antiques. Our buyers are constantly combing the country for the best there is. At no time do we stop buying, yet at no time does our eagerness to buy make us forget our consistent policy of buying only what is the best of its kind. That explains the two outstanding features of our stock: *The fact that it is unbelievably large and varied; and the fact that everything in it is genuinely old.*

If you wish to own a museum piece, if you wish to furnish an entire house, if you wish to replenish a shop, visit our Boston store and ask to be taken to our warehouses.

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A GROUP OF OLD TABLES

WE have many fine tables in our collection. The styles range from an early pine candlestand to a very beautiful two-part Sheraton-type dining table.

Antiques Room

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Because of the unusually low price placed on these rugs, they must be bought in lots of at least ten. C.O.D. mail orders will be accepted. You can rely



A SECTION OF OUR SHOP

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ESTABLISHED 1904



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TELEPHONE SUMMIT 932

John Morrison Curtis :: Helen Perry Curtis

The chair pictured, with its delicate bamboo spindles, its oblique front stretcher, its subtly curved back rail, and with its old-time paint still upon it, is a fine specimen of its type. We should like to have it seen in our shop in the midst of other antiques and appropriate accessories.

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Antiques

HADDONFIELD, NEW JERSEY



A WALNUT LOWBOY, CHARMING
BECAUSE OF ITS SIMPLICITY AND
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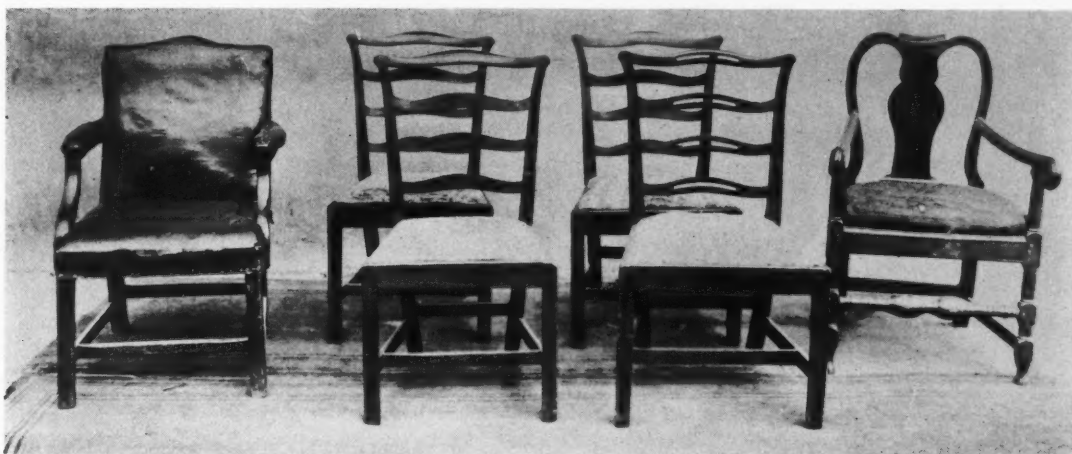
A shop of authentic antiques, less than 30 minutes from Philadelphia over the Delaware River Bridge

Antiques in Preston

(LANCASHIRE, ENGLAND)

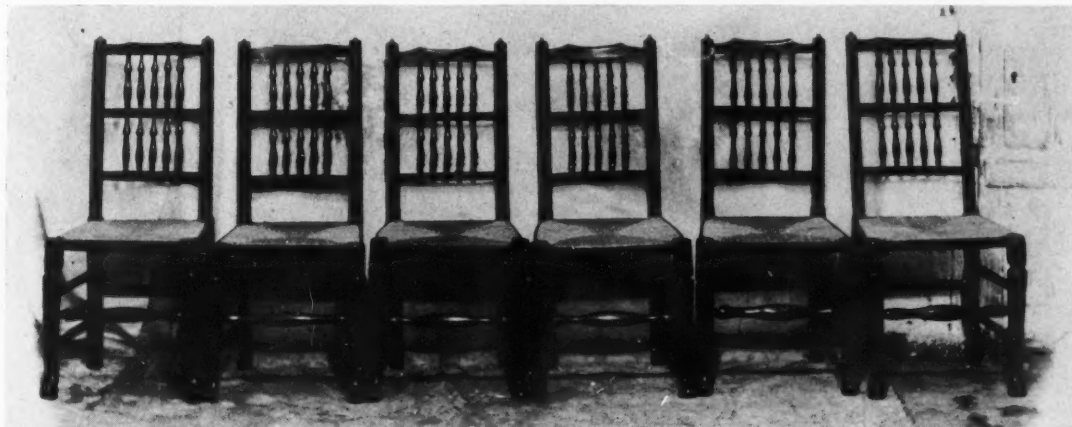
PRESTON is one of the most interesting and accessible old towns in England. On the main line to the Lakes and Scotland, it is only FOUR HOURS from LONDON and ONE HOUR from LIVERPOOL, MANCHESTER or CHESTER.

The Town Possesses TWO of the
LARGEST COLLECTIONS of GENUINE ANTIQUES
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FROM THE COLLECTIONS OF EDWARD NIELD. *Illustrating:*

Genuine old Lancashire spindle-back chairs, in sets of 6 or 12, with armchairs to match. Prices on application.

THE TWO COLLECTIONS MENTIONED AND ILLUSTRATED ARE THOSE OF

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"The Treasure House"

KAY STREET, PRESTON, LANCASHIRE

Cables: ANTIQUES, PRESTON, ENGLAND

(Member of the British Antique Dealers' Association)



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LANCASHIRE

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Spode's Shamrock

THE accompanying illustration shows one of Spode's outstanding patterns, one most adaptable for summer use. The jade green, which is applied under the glaze on the embossment, gives it a very cool effect and makes it useful as a breakfast, luncheon, or informal dinner service. It is applied on Spode's flower embossed shape, one of the oldest shapes made by Spode, a shape that is continually appearing in the old Spode services. Its beauty is expressed in its ease, freedom, and simplicity.

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VERY old oak chair, stiles and crest attractively carved, wooden seat in rabbets of frame; beautiful Queen Anne-type stool, or foot rest, in cherry, covered with fine old tapestry; turned joint stool in cherry, original covering unknown, see revised edition of Nutting, figure 549.

Fine Dutch-type maple chair, back and seat originally covered with leather.

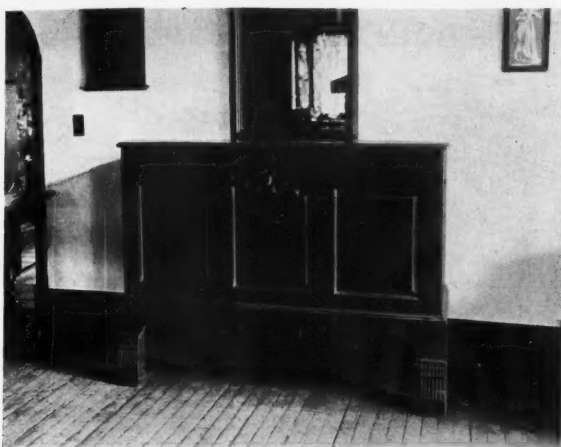
Handmade iron coal or wood box, brass scrolled trimmings, hinged cover, — note the beautiful handles.

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WICKFORD HILL ANTIQUE SHOP,
Benjamin A. Jackson

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RARE OAK DOWER CHEST, UNRESTORED . . . \$350

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REPRODUCTIONS TO ORDER
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SIX PROVINCIAL CHIPPENDALE CHAIRS . . . \$600. VAUXHALL MIRROR . . . \$200
A FINE SHERATON-SIDEBOARD, \$750

Other Antiques

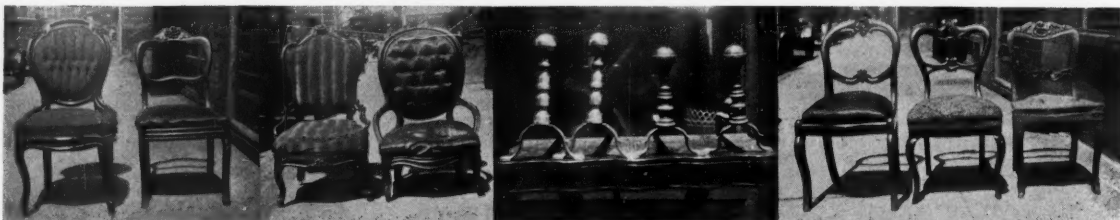
Sheraton commode.....	\$400
Rare four-post bed.....	150
6 cottage Chippendale chairs.....	350
A satinwood card table.....	135
A Chippendale armchair.....	160
A three-pedestal Sheraton dining table....	550
A three-part Chippendale dining table...	450

*Write for our Booklet on Reproductions:
More Adventures*

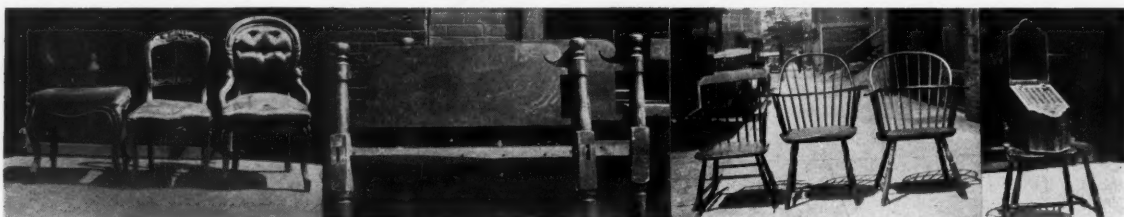


A GATELEG TABLE WITH A STORY . . . \$350
TWO ARM, SIX SIDE YORKSHIRE CHAIRS . . . 450

ALWAYS MANY PIECES IN STOCK



Limited space does not permit me to illustrate or name the many different pieces I have in stock. I have illustrated a few of them. Below is a list which will give you some idea of the wide range of pieces at your disposal. Write me your wants and I will send photographs of the pieces.



Several sets of fiddle-back, mahogany, slip-seat chairs, six to a set; several sets of rose-carved side chairs, in mahogany and walnut; center-base and harp-base card tables; pillar-post bureaus, with post-fronts and scroll fronts; armchairs and rockers; grape and rose-carved sofas; post-front and sleigh-front secretaries; spool and post beds; several rush-seat, three-slat-back chairs; Windsor arm and side chairs; brass and iron warming pans and andirons; brass and pewter candlesticks; pewter plates, platters, teapots, and porringers. In fact, I have almost anything you might call for in the antique line.

Prices Strictly Wholesale

Packing and Crating Free

W. B. SPAULDING'S ANTIQUE SHOP

Formerly at Georgetown
—since 1897

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DEPTH 20 INCHES

A MAHOGANY Philadelphia lowboy with ball and claw feet, all original and in fine condition—probably a *William Savery* piece.

We have several other rare pieces in stock. It will pay you to visit our shop when in Providence—you will always find something interesting.

CUSHING'S ANTIQUE SHOP

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Telephone BROAD 7398



GOVERNOR WINTHROP CURLY MAPLE SLANT-TOP DESK

A SMALL curly maple Governor Winthrop slant-top desk, ogee feet, fine interior, with fan; a mahogany grandfather clock, brass, eight-day movement, bonnet top; a copper-plate quilt, unused condition, floral design in rich colors; a blue and white coverlet, twenty-eight eagles, with maker's name and date 1833 in corners; an all original walnut lowboy, small size; a San Domingo mahogany dining table, square, with pedestal base and two drawers; a curly maple tavern table, very rare; a pine blanket chest with ten original brasses; a Sheraton field bed with slender fluted posts; an Eli Terry clock; a Windsor fan-back chair; a banister armchair with two side chairs to match; a wingchair; a curly maple bonnet-top highboy; a mahogany Pembroke table; two very old Chippendale side chairs; a pink lustre tea set; a blown glass cane, beautiful colors; Stiegel, Sandwich, bellflower glass; brass kettles; three *Major General W. H. Harrison* cup plates; eight valentine cup plates; a magnificent Sheffield tray, 33 inches long by 22 inches wide, very elaborate, etc.

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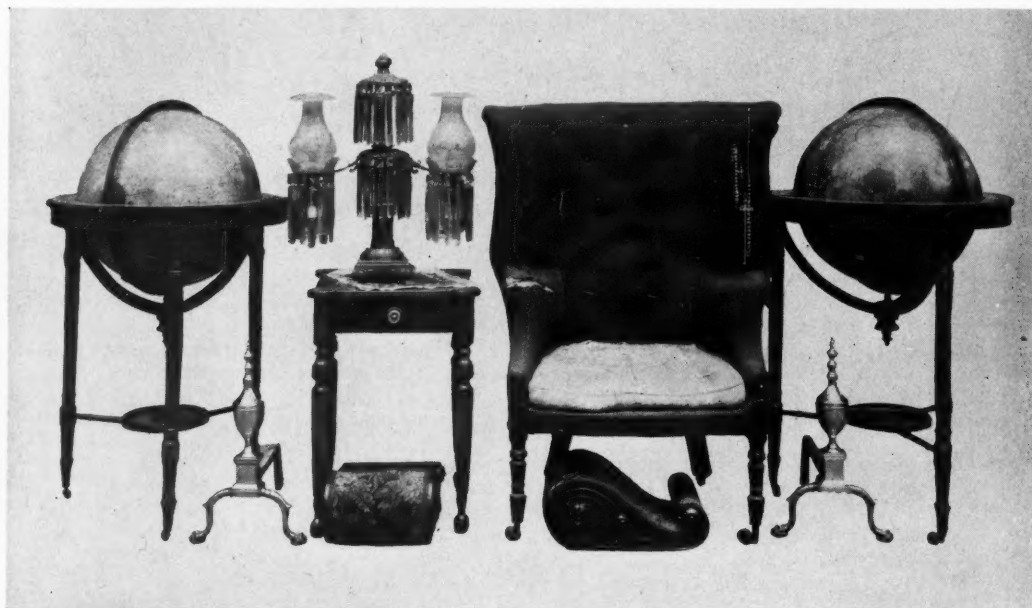
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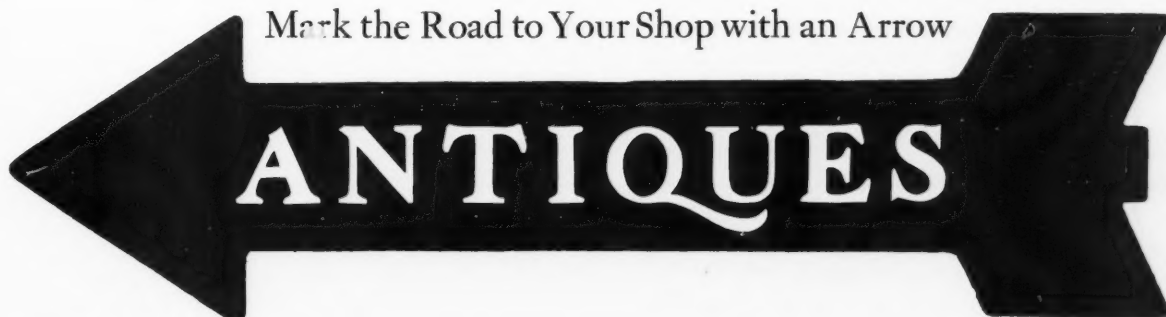
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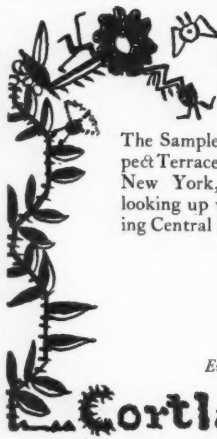


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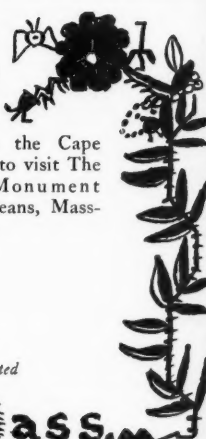


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ANTIQUES

Vol. XII

JULY, 1927

No. 1

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are fully on a par with standards in other mercantile undertakings.

It is, of course, true that opinion, differentiated from provable certainty, counts more heavily in judging antiques than in judging some other wares. ANTIQUES is happy to report, however, that a great amount of mail-order business is transacted between its advertisers and its readers to the satisfaction of both parties.

When misunderstandings have arisen, the magazine has usually been able to assist in arranging amicable adjustment.

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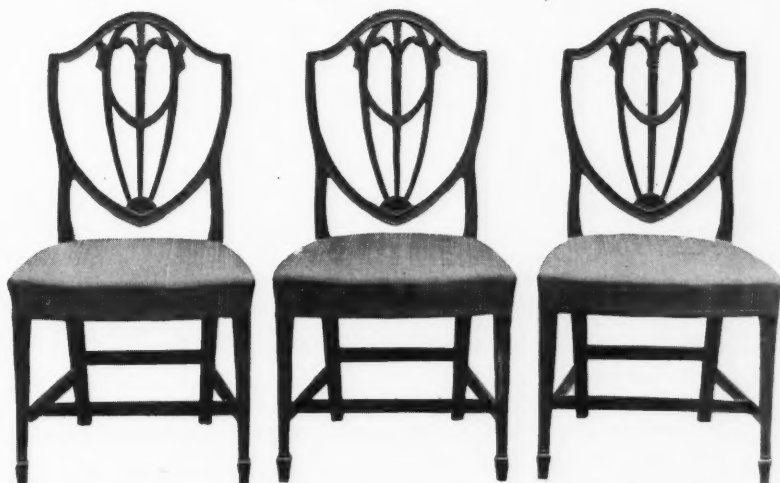
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An example of a large Berlin wool work picture. The making of such pictures consumed much time, patience, and wool. The embroiderer and her family were usually very proud of the completed whole — quite oblivious of the almost purely mechanical nature of the accomplishment, and, of course, unaware of that fundamental canon of art which insists upon close correspondence between design and material. See article, *Berlin Wool Work*. Owned by Mrs. L. C. Ryce, of Boston.

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume XII

JULY, 1927

Number 1

The Editor's Attic

Two American Trestle Tables

SPEAKING of trestle tables, the Attic is happy to present three views of two American specimens of the tribe. Both pieces are owned by Mark LaFontaine of Springfield, Vermont, who found them in Grafton, a village some fifteen miles from Springfield. Both tables well exemplify a point made, some little time since, in the Shop Talk column of ANTIQUES, where the *axe* technique of American trestle tables was emphasized as distinct from the *saw* technique of certain foreign specimens of the type.

Anyone who has seen a New England woodsman fell a tree, hew a fine chunk of timber from its heart, and then proceed to carve a canoe paddle — all with no other instruments than an axe and a jackknife — will recognize the probability of similar procedure in the making of the supports of Mr. LaFontaine's tables. The top boards, certainly of the larger piece, had to come from the mill. A chisel, too, must have been brought into requisition in the process of mortising the cross brackets and the shoes to accommodate the deeply penetrating tenons of the posts; and again for tenoning the truss bar into these same posts. Either an auger or a hot iron could make the holes for the wooden pins which hold the structure together. To what extent a plane was called into requisition, one might hesitate to say. In any event, here are two essentially primitive, obviously homemade pieces, in which is manifest much thoroughness, but little of that joy in workmanship which leads a leisured craftsman to express his fancy in ornamental touches here and there. These tables are more than primitive in the sense that European peasant furniture is primitive; they represent the conscientious but mirthless effort of a pioneer who had no time to play — or even to think playfully.

Local versus Foreign Characteristics

THOSE who are interested in observing those minor characteristics which differentiate the workmanship of one country or community from that of another will doubtless

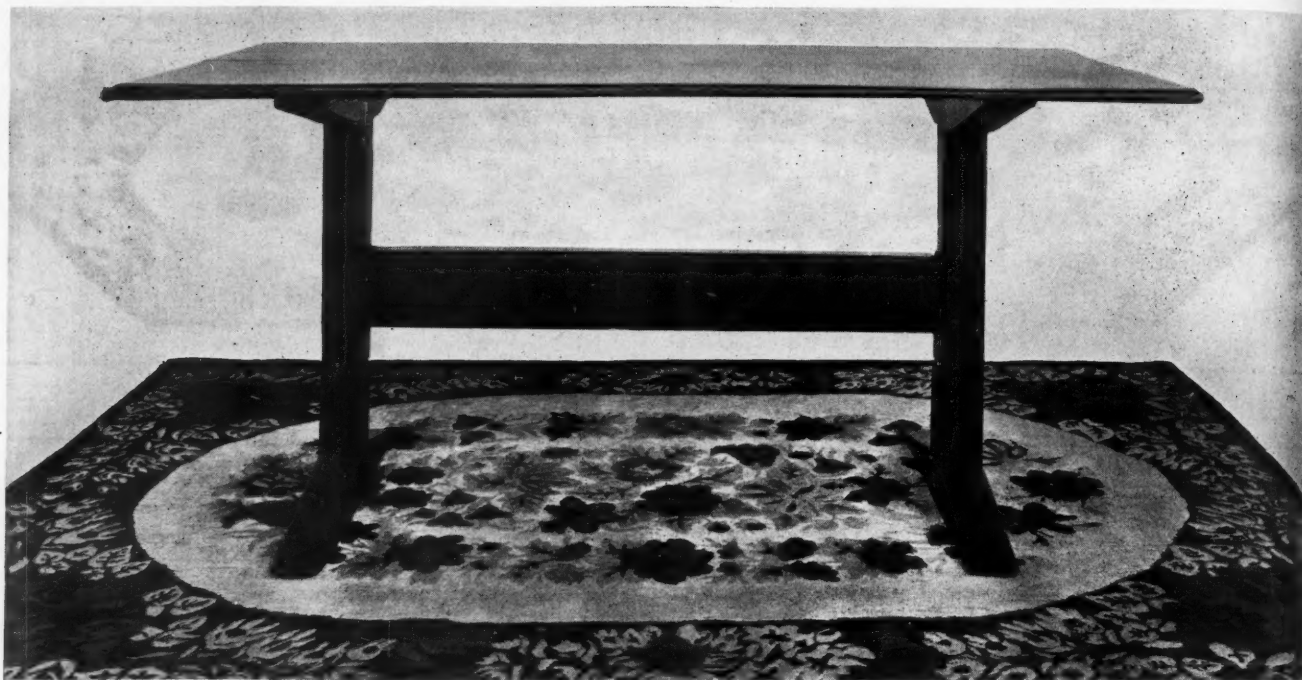
note that the top of the first table is pegged to the transverse supports, whereas Continental practice, in general, would be that of rabbeting anti-warping strips into the top and then pinning these strips to the table frame. Continental practice, further, would tend to carry the tenon of the truss bar well through the posts and to hold firm its protruding ends by means of wedges, rather than to cut off the tenons flush with the posts and to fasten them with small pins.

The top of Mr. LaFontaine's first table is a single pine board, thirty inches wide by more than sixty, long. As a precaution against warping or splitting and to provide an element of finish, a cleat has been nailed to each end of it. The frame, of beech and oak, offers dimensions as follows: the shoes are 24 inches long by $2\frac{3}{4}$ inches wide; the posts, from shoe to under side of transverse bracket, are 21 inches high; the cross section, $3\frac{1}{4}$ by $2\frac{3}{4}$ inches. The shoes and brackets are of the same size. The truss bar, from post to post, is 36 inches long, 5 inches wide, and $2\frac{1}{4}$ inches thick. All tenons are double pinned in their mortises. From the cavities, undulations, and other marks of uneven wear of the top, Mr. LaFontaine is inclined to believe that his table was used quite constantly for eating purposes by a family of about six persons during a long time of years.

The Second Table

THE second table was found somewhat later than the first, but within a mile of the latter's place of discovery. It is shown in its original state. The top, which measures $25\frac{1}{2}$ by 39 inches, is in two sections, a wide ship-joint having been used in fitting them together. The frame is pegged with three-quarter inch pins. Some nails have been subsequently added. The uprights are 3 inches square and are tenoned quite through brackets and shoes. These latter members are not identical in size, the shoes measuring 3 by 24 inches and the brackets, $2\frac{1}{4}$ by 25 inches. All edges of the frame are chamfered. Traces of a washed-out blue paint remain on the piece.

This table is so like the first as to suggest identity of



TRESTLE TABLE OF OAK, BEECH, AND PINE

workmanship. Yet, in some respects, it is the cruder of the two and more summarily put together. Its materials are more characteristic of Vermont than are the oak and beech of the first table, which, like the great chest of drawers from the same locality — pictured some time since in *ANTIQUES* — may have come from the lower Connecticut valley, and thus have served as a foreign model for one or more local adaptations.*

Gaudyware of Pennsylvania

JUST as English potters of the early nineteenth century were quick to perceive the special sensibilities of the Eng-



TRESTLE TABLE OF MAPLE

*SEE *ANTIQUES*, Vol. X, p. 189.

lish speaking population of the United States, so, likewise, were they quick to gauge the taste of the German inhabitants of Pennsylvania. For the one group they turned out their historical blue china, now widely known; and, in the majority of instances, they marked it. For the other, whose consciousness as Americans was, in the main, less easily stimulated than was a *sehnsucht* for the German homeland, they produced a tableware across whose surface sprawled flower forms in bright hues of red, blue, yellow, and green, such as were, and are, dear to the heart of the European peasant.

While this cheerful crockery was distributed somewhat generally along the Atlantic seaboard, it appears to have found widest acceptance among rural Pennsylvanians. Indeed, such quantities of this ware have been found in the German communities of the Keystone State as, in some quarters, to give rise to the belief that the ware itself is of Pennsylvania-German production.

For such belief there is, obviously, no actual foundation. Until the 1830's, those American homes which were not content with slip-covered clay, wood, and pewter dishes depended for their supplies of porcelain and fine earthenware mainly upon the factories of England.* The Pennsylvania-Germans were no exception to this rule. Today the English crockery of their particular choice is frequently spoken of as *gaudyware*, and forms the material of several interesting collections. As to the particular factory or factories from which this crockery was derived, however, there appears to be considerable doubt, though no very serious attempt has been made to classify different types according to their glazes and decorative styles.

*On this point the reader is referred to Spargo's *Early American Pottery and China*. Apparently various attempts were made in America, during the late eighteenth century and the early nineteenth, to produce fine earthenware. But their success was small.



DAVENPORT BOWL AND PITCHER WITH MARK

the bowl occurs the mark — here reproduced — of an incised anchor with the name *Davenport* stamped above it. The type of lettering and the form of anchor indicate a date for the set not far from the year 1800.

Here, of course, any Chinese or Japanese suggestion is quite lacking. The design is essentially peasant in its implications. But Davenport also made and marked various pieces decorated in red, blue, and gold, with the blue under the glaze and the red over it, after the manner of some of the gaudyware.

And there are still other candidates for a niche in the gaudy hall of fame. In the 1820's, or thereabouts, Rogers of Longport was producing gaily flowered cup plates painted in brilliant peasant styles;

and, later in the century, William Adams and Company of Tunstall were turning out a rural looking tableware bearing stenciled decorations. Others did likewise.

Who Made This Ware?

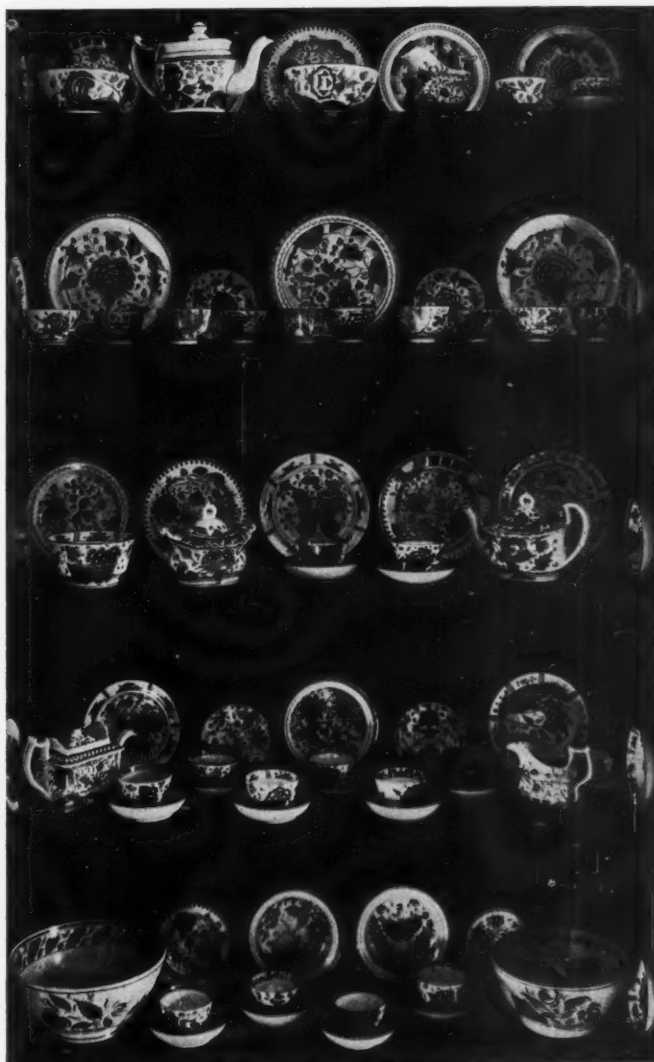
THE Attic is permitted here to reproduce a considerable group of gaudyware originally gathered by Wetherill P. Trout of Philadelphia, and now owned by C. P. Ray, Jr. of that city. Examination of the picture will make clear that, with the exception of two large bowls in the lower row, all these pieces bear a general family resemblance one to another; and that their various designs are broad imitations, probably in earthenware, of certain adaptations of Japanese Imari patterns such as were used on Crown Derby porcelain.

Very similar patterns occur on marked examples of *Mason's Stone China*. Again, Parke E. Edwards of Germantown, who has collected and studied this gaudyware for some years, writes that, in the Pennsylvania Museum, examples of ware similar to those owned by Mr. Ray are classified as "from Staffordshire, about the year 1820." In his own collection Mr. Edwards has similar pieces marked *Riley*, together with a large platter marked *stoneware*.

Many Patterns, Many Makers

It is reasonable to assume, therefore, that more than one English potter was seeking a Pennsylvania market for bright china. If, with this in mind, we re-examine Mr. Ray's collection, item by item, we begin to discern differences in the midst of a general resemblance. And these differences occur in the shapes of the pieces as well as in the character of their decorations. In the patterns of the large bowls of the lower row, for example, there is really no trace of Oriental influences.

Hart Richardson of Auburn, Maine, has suggested that Davenport may have been one of the English potters to contribute a share to the general gaiety of Mr. Ray's shelves. He has sent to the Attic the picture of a washbowl and pitcher, both of which are covered with a florid decoration in blue, green, brown, and yellow. On the bottom of



A CUPBOARD OF BRIGHT CHINAWARE

George Washington in Liverpool Ware

By ROBERT WARWICK BINGHAM

Illustrations from the collection of the Buffalo Historical Society

THE fourteen varieties of Washington jugs and plates, described and illustrated in this article, are from the Spaulding collection of Liverpool and Staffordshire wares, consisting of what is commonly known as Anglo-American Historical china. This collection was a recent gift to the museum of the Buffalo Historical Society, which I have had the pleasure of classifying and installing in its new museum cases. The collection numbers, all told, about three hundred and fifty pieces and is extremely rich in Liverpool jugs and plates.*

DESCRIPTIONS

The octagonal plate of Figure 1 is an excellent example of the black-printed creamware of Liverpool. Here the transfer engraving depicts Washington, in the uniform of a general officer of the Revolutionary period, mounted on a prancing charger. Drawn up in the background, in parade formation, are his troops. The edge of this plate bears the following words, in large block type: *His Excellency Gen'l George Washington*. Verily a gracious piece for a patriot's table.

Of the well-known *Map* design, there are four examples in the collection, three jugs and a plate. The plate is black-printed creamware, ten inches in diameter (Fig. 2). The engraving shows a map of the original States, surmounted by an American flag composed of four presumably red stripes and three white, with the central figure of an eagle. From the clouds above, Fame sounds her trumpet, while Liberty instructs Washington. Franklin, according to accepted tradition, overseen by Minerva — though gossip reports his personal preference for Venus — records the words of Liberty, while Fortune stands blindfolded behind him. Pine trees, lofty sentinels of the new Republic, raise their heads in the background.

Pictured with this plate will be seen the smallest of the map jugs, five and one half inches in height, also black-printed creamware. The map here is identical with that in the plate. On the reverse of the jug, however, is emblazoned a poem surrounded by a symbolic frame of Industry, Music, Arts, and Liberty, surrounded by American flags and a ribbon bearing the word *Independence*. The following stanza certainly provided a key calculated to unlock the Yankee pocketbook:

As he tills your rich glebe, the old peasant shall tell,
While his bosom with Liberty glows,
How your Warren expired — how Montgomery fell,
And how Washington humbled your foes.

*For an extended and authoritative account of Liverpool wares in general, see the articles of P. Entwistle, F. R. A. I., in *ANTIQUES*, Vol. VIII, p. 276 and p. 356.

A *Map* jug with a rare engraving on the reverse is shown in Figure 3. The central item of this group is a brown-printed creamware jug, seven and three quarters inches in height. The obverse bears the *Map* engraving. The design here pictured — on the reverse — is a portrait of Washington, in military uniform, flanked by Liberty, who, with broken chains at her feet, exclaims *My favorite son*. Opposite stands Justice indulging in inflated soliloquy to the following effect: *Deafness to the ear that will patiently hear and dumbness to the tongue that will utter a calumny against the immortal Washington*. The printing is in old script, with the long s. Beneath the portrait appear the words *Long live the President of the United States*. Two pine trees on either side finish this rare and interesting engraving.

The smaller of the two jugs shown in Figure 4 is a black-printed creamware specimen, nine inches in height. As may be seen from the photograph, the *Map* design is the same as those heretofore described, while the reverse bears the picture of the quaint and frolicsome *Jack Spritsail*. Jack, in true navy costume, and a damsel, in the dress of the period, occupy the foreground. In the immediate background is depicted a quaint, thatched cottage; while a ship flying the British flag rides at anchor in the harbor. The following boastful and rollicking poem enhances the joy of this curious engraving:

Ah how boldly in battle we charg'd on the foe
Let the Dutchman, the Frenchmen, Hispania all tell;
On a cruise in loves harbor when ardent we go.

Directly under the spout of the jug is a small transfer engraving of a ship's boat, manned by three sailors, in late eighteenth century seaman's costume. One is rowing, another appears in the stern of the boat, while the third stands amidst ships with the soundings lead in his hand.

The other item in this group is a *Map* jug, ten inches in height, of black-printed creamware. The reverse bears the same print as the small *Map* jug in Figure 2; but, on the front, the heraldic eagle of the United States appears, with fifteen stars.

Two very interesting pieces are depicted in Figure 3. That on the right is a black-printed creamware jug, ten inches in height. It is illuminated with a bust portrait of Washington in military uniform, flanked by the figures of Justice and Liberty. An Indian, partly kneeling in the foreground, offers the palm of peace, while above the head of Washington hovers a cherub holding a circlet of thirteen stars framing the name *Washington*. Surrounding this engraving is a frame of ribbon bearing the names *New Hampshire, Massachusetts, Rhode Island, Connecticut, New York, New Jersey, Pennsylvania, Delaware, Maryland, Virginia, North Carolina, South Carolina, Georgia, Vermont, Kentucky*. Below each state shines a star; the whole frame being surmounted by the coat of arms of the United States.

The reverse of this jug bears the rare engraving showing Washington, in military uniform, with drawn sword in his hand. His right foot rests on the head of the British lion. On the hero's right, in the background, four soldiers are drawn



Fig. 1 — CREAMWARE OCTAGONAL PLATE (Liverpool)

Washington appears on the typical prancing hobby horse rescued by art for potentates and military heroes.



Fig. 2 — CREAMWARE GROUP (Liverpool)
(Left) Washington portrait crowned by Liberty.
(Center) Map plate.
(Right) Map jug.

up at attention, while in the background, to the left, a ship bearing the American flag rides at anchor in the harbor.

The print is framed with trophies of war and a ribbon bearing the prophetic inscription, *By virtue and valor we have freed our country, extended our commerce and laid the foundation of a great Empire.* The front of this jug is engraved with the heraldic eagle and fifteen stars.

The jug to the left in this same illustration is nine inches in height and bears a black-print engraving with its central object a monument to Washington. Here the President's portrait in military uniform is flanked by the words, *First in war, first in peace — first in fame, first in virtue.* In the shaft above the portrait appear the American eagle with liberty cap and thunder belts, and the words *Born 1732 — Died 1799.* At the foot of the shaft is the American flag guarded by the army, while America, as an Indian, bows her head in grief. To the left of the monument stands Fame, while to the right, a figure in clerical garb eulogizes the *Father of our country.* From the extreme right of the engraving the navy approaches to do homage. In the background of this extremely interesting composition, peace is symbolized by the plow, the church, and the ship in the harbor. The print is surrounded by the names of the thirteen original States.

The reverse side of this jug shows the *Plan of the City of Washington.* In this engraving Columbia and Britannia, with weapons at their feet, are examining the plan of the city. This specimen is also embellished with the heraldic eagle and thirteen stars. It is a signed product of the Herculaneum Pottery.

Returning to the jug on the left of the Map plate in Figure 2, we find a black-print creamware jug, eight and one half inches in height, of unusual design. The decoration is framed in a chain with stars and the names of the thirteen original States. Within this frame, and circled with a laurel wreath, appears a bust portrait of Washington, in military uniform, being crowned by Liberty. Above rides the coat of arms of the United States. This engraving bears the title *Washington crowned with laurels by Liberty.* The print is signed, *F. Morris Shelton.* On the opposite side of this jug the following verse is printed:

O, Liberty thou goddess
heavenly bright,
Profuse of bliss
and pregnant with delight.
Eternal pleasures
in thy presence reign
and smiling plenty leads
thy wanton train

This is framed within a ribbon chain with stars representing thirteen States.

Figure 5 pictures, to the right, the Apotheosis jug, eleven inches in height, and, as is the case with most of the creamware, the engraving is in black print. Here Washington is borne aloft by an angel and Time, while Liberty and America assume attitudes of grief. The print is partly surrounded by a frame of cherub heads, and the following inscriptions appear: *Sacred to the memory of Washington, Died Dec. 14, 1799, Age 68.* Below the engraving is the word *Apotheosis.* The opposite side of this specimen shows a ship in full sail, while the heraldic eagle with fifteen stars completes the design.

To the left of this illustration we find another Washington Monument jug, ten inches in height, printed in black, with the same design and inscriptions as those previously described. The reverse of this specimen displays the figures of Peace and Plenty leaning on a cartouche, within which appear the words, *Peace, Plenty and Independence.* Above, the eagle screams defiance from the cannon's breach. Weapons of war and the American flag with the eagle surrounded by stars in the field complete the design. The heraldic eagle with fifteen stars is again apparent.

One of the most interesting examples of Liverpool ware that I have had the pleasure of examining is illustrated in Figure 6. The design is in polychrome; the portraits shown are those of Samuel Adams and John Hancock, the latter wearing a coat of red. Above these portraits rises a monument to Washington, engraved with an urn inscribed *G. W.* and the words *Sacred to the memory of George Washington, who emancipated America from slavery and founded a Republic upon such just and reputable principles, that it will serve as a model, etc.* Below the portraits mentioned above are a beehive and the horn of plenty. Surrounding the entire print, and framing it, are the following inscriptions: *The memory of Washington and the proscribed Patriots of America. Liberty, Virtue, Peace, Justice and Equality to all mankind.* Below this appears the verse:

Columbia's sons inspir'd by Freedom's flame
Live in the annals of immortal fame.

The central figure in the print on the reverse side of the jug is that of an American general, in uniform of the early nineteenth century, leaning on a cannon. In the background rides the shipping of commerce; to the right a farmer is plowing; while these words frame the print: *Success to America whose militia is better than standing armies. May its citizens emulate soldiers and its soldiers heroes.*

Below the print are the words:

While Justice is the throne to which we are bound to bend
Our country's rights and laws we ever will defend.



Fig. 3 — CREAMWARE GROUP (Liverpool)
(Left) Washington monument. Reverse shows the Plan of Washington.
(Center) Obverse of Map jug. Here Washington's portrait is flanked by the figures of Liberty and Justice.
(Right) Washington portrait. Reverse shows Washington with his foot resting on the head of the British lion.



Fig. 4 — CREAMWARE MAP JUGS (Liverpool)

The reverse of that at the left shows Jack Spritsail and his sweetheart.

The reverse of the larger jug is the same as that of the diminutive specimen of Figure 2.



Fig. 5 — CREAMWARE JUGS (Liverpool)

(Left) Washington Monument. Reverse shows Peace and Plenty. This reverse is pictured on the cover from a specimen in the collection of Mrs. Frederick V. Geier.

(Right) Washington Monument. Reverse shows a ship.

The front of this jug displays a glorious heraldic eagle, in gold and color, with fifteen stars, and the inscription *Peace, commerce and honest friendship with all nations—Entangling alliances with none.*

Jefferson—Anno Domini 1804.

The specimen at the left in Figure 7 is nine and one half inches in height, and, like most of the preceding jugs, black-printed. The engraving is similar in design and wording to the central jug in Figure 3, but the portrait and drawing are different. The portrait appears to be that of an older man. At the feet of Liberty are a book of laws and broken fetters, while in the background the pines are changed to American elms. The wording however is that of the other jug. The reverse side of this jug is engraved with the well-known *Susan's Farewell*, wherein Susan, standing on the shore, waves



Fig. 6 — MEMORIAL JUG: COLORED DECORATION (Liverpool)

Samuel Adams and John Hancock, with emblems of husbandry and monument to Washington. Reverse shows an American military officer leaning on a cannon.

farewell to the fast disappearing ship that bears her loved one. Here sentiment is moved to tears by the printed words, *Adieu she cry'd and wav'd her lily hand.*

The other piece in this illustration is the more or less familiar Monument jug, bearing in black print the Washington monument, surrounded with willow trees, and the figure of America in tears. The inscriptions read, *A man without example, A patriot without reproach. Born February 11, 1732: Died December 14, 1799. Washington in Glory: America in tears.* The other side of this jug is ornamented with a colored print of a ship in full sail.

their share of commercialized glory. But today the commercial aspect of the jugs is forgotten. These alluring creations, with their eulogistic verses, quaint engravings, and varied designs, constitute a lasting monument to the craft — as well as the guile — of Liverpool.

Other patriotic jugs were produced upon which the portrait of George Washington combined with that of General Lafayette. These jugs, however, were intended to commemorate the visit of Lafayette to America. They are later than the others, and properly belong in another classification.

In their endeavor to hold the American market, the English potters contributed an interesting historical series for the joy of later generations of collectors by appealing to patriotic sentiment. Not only Washington, but Adams, Hancock, Jefferson, Franklin, Lafayette, and the heroes of the War of 1812 came in for



Fig. 7 — CREAMWARE JUGS (Liverpool)

(Left) Washington with Liberty and Justice. Reverse shows Susan's farewell. Thus were patriotism and romance agreeably blended.

(Right) Washington Monument. Reverse shows a ship in full sail.



Fig. 1 — ALSATIAN CHEST (close of sixteenth century)

This is a bourgeois type, with elaborate molded panels such as the peasant artisan imitated in paint.

Old Alsatian Marriage Chests

By ADOLPHE RIFF

Conservator at the Museums of Strasbourg, France

THERE is a distinction between the vineyard district at the foot of the Vosges — whose population was chiefly bourgeois — and the agricultural region of Alsace, the plain of the Rhine, whose land was peopled by peasants. In this agricultural district the peasant furniture, like all rustic furniture, was very modest. It generally consisted, in the living room, of a table, a few chairs, occasionally an armchair, a bed at the

end of an alcove, and, finally, a corner dresser and a chest.

While the table and chairs were usually of oak or walnut — that is, of hardwood — the rest of the furniture was made of pine. Ornaments of distinct and individual character, painted on wood, supplied the decoration for this pine furniture.*

The chest, which alone will engage our attention in this

*See the author's book, *L'art populaire en Alsace*, 1924.

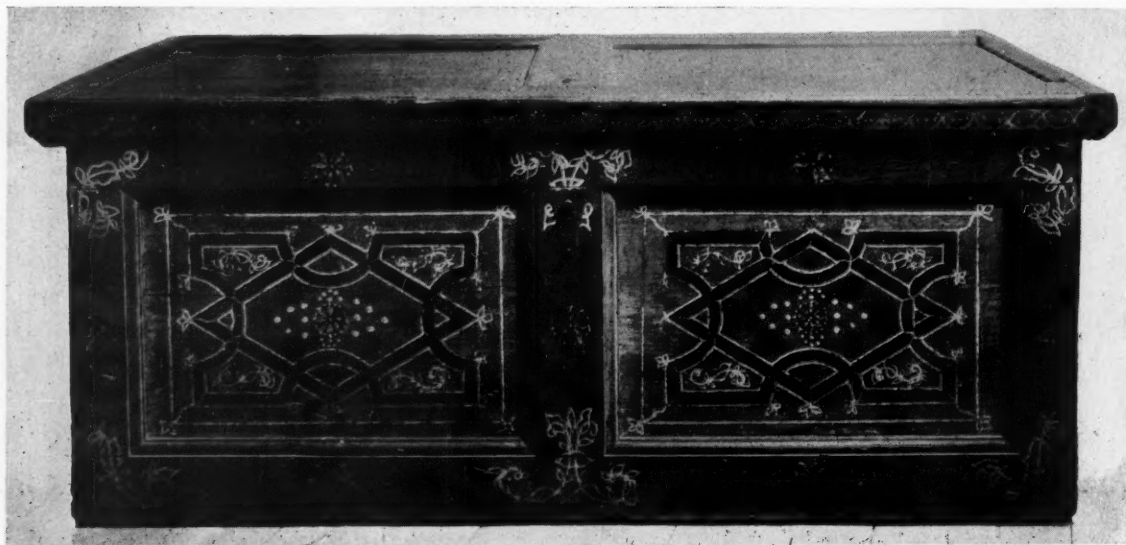


Fig. 2 — ALSATIAN MARRIAGE CHEST (eighteenth century) Inscribed: *Anna Catharina Carbinerin 1780*

This and other types illustrated come from the neighborhood of Strasbourg, Hagenau and Weissenburg, in short, from northern Alsace, verging on the Palatinate. At this period even peasant chests were panelled; but elaborations of strap work were achieved with paint instead of moldings.



Fig. 3 — ALSATIAN MARRIAGE CHEST (1809)

Molded panels occur here, and the chest is supported on an elaborately scrolled base. Owned by the Musée Alsacien, Strasbourg, France.

the collections are especially devoted to popular art. Those dated 1780, 1809, 1849, and 1863 will permit us to study the evolution of the form and decoration of these coffers. The general form and the principle of the decoration remain similar, but we shall, nevertheless, meet with numerous variations according to the periods of production and the different villages where the pieces were made.

The most ancient chests emphasize the constructional parts by a solidly molded framework, in which are set flat panels of wood. Hence, both the front and the lid of an early chest present a certain relief. The chest itself frequently rests on a stand, whose front shows arrested curves. The ensemble of the piece is, from an architectural standpoint, well balanced (Figs. 1, 2, and 3).

study, plays an important part among articles of this rustic furniture; and, among the more well-to-do peasants, we find various examples of its use. It was employed for storing wearing apparel and all sorts of linen; for the chest of drawers so common today, was, at that time, unknown in the country.* The majority of these coffers date from the end of the eighteenth and the beginning of the nineteenth centuries — eras which made life easier for the Alsatian peasant in consequence of his emancipation by the French Revolution.

They were usually given as wedding presents, for, almost always, besides the name of the owner, they carry a date which can only be that of the marriage. The size of the coffers is about 1.30 m. in length by 1.70 m. in height and 0.60 m. in width. The lid, very heavy, works on hinges. At the chest ends occur two swinging handles of wrought iron for facilitating transportation. The keyhole is artistically framed with an iron plate.

Let us now examine certain pieces from our Alsatian Museum at Strasbourg, where

*It should be understood that the making of furniture was not a generally disseminated household art among the peasants, but a craft pursued by the local artisan, or artisans, who looked to the community for patronage. Both construction and painting of furniture were frequently handled by the same person.

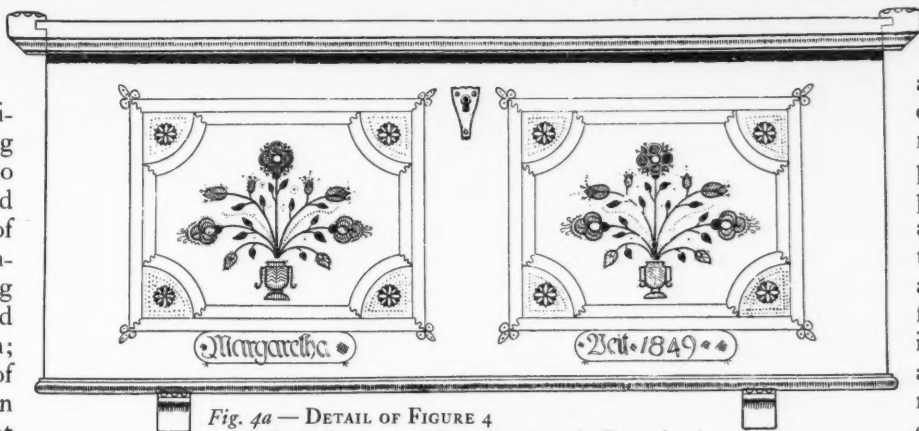


Fig. 4a — DETAIL OF FIGURE 4

While similar in general aspect to certain Pennsylvanian chests, this example shows differences in construction which should make differentiation easy.

In the later types we notice a simplification of construction. The molded frame disappears, and the large planks are simply adjusted solidly one to another, forming a single united surface. The supporting stand also disappears, and is replaced by simple crosspieces, or by

four legs (Figs. 4 and 5). The decoration, painted in



Fig. 4 — ALSATIAN MARRIAGE CHEST. (Inscribed: Margaretha Vert, 1849)

Painted panels have replaced molded types. A trestle foot or shoe appears in place of the earlier base.

Owned by the Musée Alsacien, Strasbourg, France.

vivid colors (white, black, green and red) on a brown, or red-brown, background, is composed of frameworks in the form of lozenges or rectangles, which enclose rustic motifs. These ornaments are not painted free-hand, but by means of a parchment stencil in which the shapes have been cut (Fig. 6). The composition of the front is repeated on the lid, where, however, the ornaments are readily effaced by hard usage. Above or below on the frontal board is found the inscription, carrying the name of the owner, and accompanied by a date.

From what type do these peasant chests proceed? As far as general form is concerned, certainly from bourgeois coffers. It must not be forgotten that the peasant's furniture is suggested by that of the town. The village artisan simplifies and adapts to his own special needs the town styles, thus giving them a special character, in which the sources of inspiration are, nevertheless, recognizable. The earlier peasant chests with molded frames, which we have just described, recall, indeed, the bourgeois coffers; but the molded lozenges of the latter are already replaced by painted ones. (Compare the handsome coffer of Figure 1.)

For the ornamentation, however, the village workman has abandoned the classical decoration of the bourgeois coffers — that is, the ornaments of Renaissance style — in favor of the usual subjects of popular art; animals, stylized flowers and bouquets (notably tulips and daisies), which are the ornaments found on all rustic art products, such as letters of baptism, embroideries, earthenware, brasses, and pewter.* To these subjects, which the artisan saw daily around him in nature, are added *purely geometrical ornaments*, such as six-petaled roses, stars, hearts, and the like.

These geometrical ornaments can be traced back to a very remote antiquity, and much has been written of their survival through the centuries and their appearance in countries very distant one from another. The six-petaled rose and similar motifs, which may be traced to representations of the solar disc, are obtained by drawing a circle and

dividing it with compasses — one of the simplest operations within the capacity of the artisan. This tracing with compasses is, in our opinion, the explanation of this very curious survival. *The workman simply continued to create and to use motifs without knowing their origin or their significance.**

The ornaments of popular art which we have just described, produced in numerous widely separated regions, cause the multi-colored Alsatian furniture to resemble the similar types from Switzerland, South Germany, and even from certain regions of Austria and Roumania. But in this domain Alsace presents its own special characteristics, as



Fig. 5 — ALSATIAN MARRIAGE CHEST. (Inscribed: Regina Meister, 1863)
Molded panels have disappeared and are replaced with painted forms. Legs have supplanted the scrolled base.
Owned by the Musée Alsacien Strasbourg, France

much in the form of pieces as in their decoration.

All Alsatian chests are distinguished, to a certain extent, by their proportions and their decoration, which latter avoids any overcharging of the piece — a principle inspired by the elegance of the French styles, which, from the eighteenth century onward, exercised a great and beneficent influence on decorative art in Alsace.

Our Alsatian coffers resemble the painted chests of the Pennsylvanian settlers, which have been described by Esther Stevens Frazer in *ANTIQUES* for August, 1925. It would be interesting to know if there were in that region also some settlers from Alsace, who would naturally have preserved their traditions. The name of Strasbourg (capital of Alsace) in Pennsylvania lends belief to

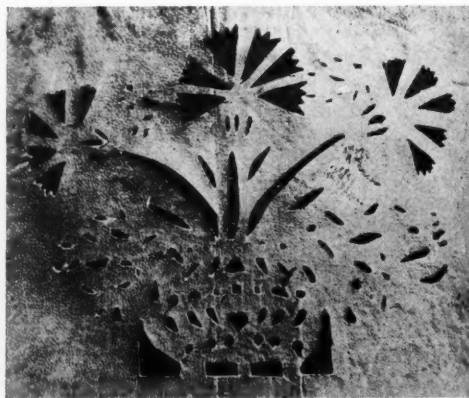


Fig. 6 — PARCHMENT STENCIL
Used for decoration of Alsatian marriage chests. Size 17 x 21 cm.
Owned by the Musée Alsacien Strasbourg, France.

this possibility.

Even as late as forty years ago painted furniture was still manufactured in Alsace. The custom has since completely disappeared. The peasants, better off than before, want to have furniture like that of the town-dwellers, and the village carpenters copy, as before, the bourgeois models; but nowadays in a servile manner, without adding that note of individual rustic art which constitutes the charm of the furniture of their ancestors.

*This is worth bearing in mind. The tendency to perceive an extraordinary and elaborate symbolism where none actually exists is a common failing of the sentimental observer. — THE EDITOR.

*See the author's *Les Éléments Strasbourgeois du 16^e au 19^e Siècle*, 1925.

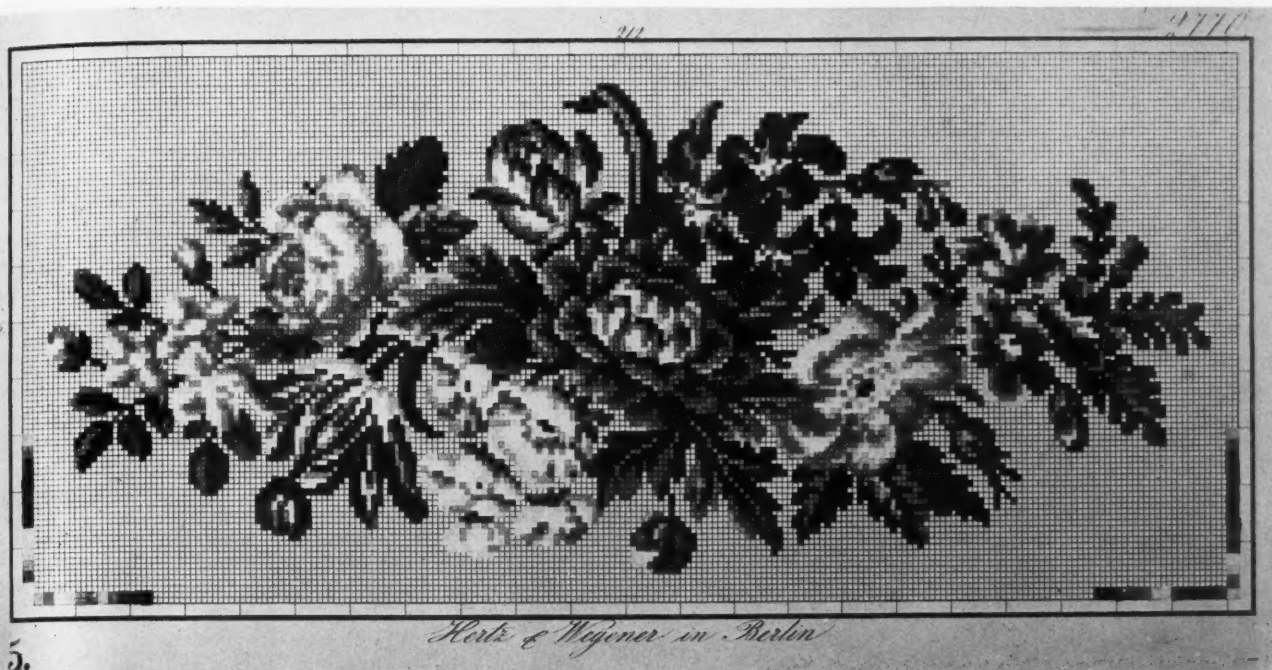


Fig. 1 — BERLIN WOOL WORK PATTERN

In general, the Berlin wool work, or cross-stitch embroidery, encountered in the United States may be assigned to the mid-nineteenth century. The specific example may be earlier or later than 1850, but that date pretty well marks the high point of popularity for the art.

Berlin Wool Work

By LOUISE KARR

IN the cycle of things, speaking artistically, the Victorian era shows symptoms of coming into its own.

Thus we are noting in antique shops, and other places, specimens of the Berlin wool work that was so popular for chair and ottoman coverings, not to mention slippers, pin-cushions, small brackets, and other dangling things during the thirties, forties, fifties, and sixties of the last century — in fact until the influence of the Morris-Rosetti-Burne-Jones movement had bloomed as the English Art School of Needlework at South Kensington, with its new designs and its fresh variety of materials.

Exhibits of this late English work at the Centennial Exhibition at Philadelphia, in 1876, led Mrs. Candace Wheeler, of New York, to organize the Decorative Art Societies, and, somewhat later, to bring the general art movement typified by John Lafarge and Louis Tiffany, with their experiments in stained glass, into a business connection under the name of the *Associated Artists*. The magnitude of this post-centennial movement and the interest it excited completely overshadowed the vogue for the Victorian colored patterns and cross-stitch work, which, by that time, one must admit, had become mechanical and uninteresting.

Yet Mrs. Wheeler, it seems to me, hardly gives to Berlin work its reasonable due. In speaking of it, she says: "Those who in earlier times were devoted to fine embroidery solaced their idleness with this new work, i.e. Berlin wool work — certainly a poor substitute for the beautiful

embroidery of the preceding generation." But she admits that it had been "extensively used for coverings of screens, chairs, sofas, footstools, and the various specimens of household furniture made by workmen who had served with Adam, Chippendale, and Sheraton, and had brought books of patterns with them to the prosperous, growing market of the new world."

Nothing, however, could better exemplify Victorianism in handicrafts than this style of needlework — tapestry needlework, as it is called in the dictionary. True, its special feature, the blocked and colored pattern, was invented as early as 1804, but some years were required to bring the invention to practical usefulness. The inventor's name was Philipson; and, whether or not he was himself a Berliner, his invention was brought out in the Prussian capital, and it was a Berlin woman who saw its possibilities and who is to be credited with its rapidly spreading popularity.

This woman was Madam Wittich, the wife of a print and book seller. She was an ardent embroiderer, skilled in all the intricacies and difficulties of the art. On both counts she was in a position to launch the new idea. Madam Wittich realized that the art of embroidery was, in a way, degenerating; that myriads of average women were attempting to tread an aesthetic path that, in the past, had been reserved exclusively for gifted dames who enjoyed ample leisure, and who commanded unlimited means for obtaining costly materials, as well as patterns designed by acknowledged artists.

**Development of Embroidery in America*, page 97.

Queens and great ladies, and the inmates of conventual retreats had their own designers. In fact, first rate artists not only designed and directed the early embroidery but engaged in it themselves. Louis XIV commanded his personal embroiderer, who fashioned the monarch's portrait after that painted by the great Lebrun, painter and head of the Gobelin Works. Often, too, the King deigned to wield the needle with his own august hands. We know, likewise, that, in England, there existed a great guild of embroiderers, one of the Liveried Companies of London. But falling from this distinguished state, the art of embroidery was, in the early eighteen hundreds, becoming democratized. Fine designs were being replaced by inferior ones; comparatively unskilled fingers were attempting tasks formerly reserved for those trained and patient; haste was becoming an object.

The history of the decline and fall of pictured needlework need not be attempted here. It would call for a Gibbon of patience, ability, and discrimination to chant that melancholy lay. Suffice it, then, to say that the strange vagaries developing out of the so-called Stuart work, the vulgarized stump work, the utilization of patterns stamped on silk — parts to be worked over and parts left exposed — the working over of designs poorly sketched on cheap canvas, or over prints of the day pasted on felt or other cheap background — all these, to put the situation in a nutshell, implied much that was grotesque and tasteless. Apparently the reason lay in the lack of any means whereby skilled designers could provide subjects for the mass of the people who wished to occupy idle time with needlework. When, therefore, the astute Madam Wittich learned that, under Philipson's invention, a pattern might be blocked out, the number of its stitches exactly indicated,

and its colors clearly marked, she believed that she had found a method of popularizing a really artistic handicraft.

It was in 1810 that the invention came to the attention of Madam Wittich. The early patterns were crude, but, under the influence of the new patroness, artists became interested, and presently some excellent work was being done in silks on fine canvas. And now Madam Wittich's husband, perceiving the commercial possibilities of the discovery, engaged competent artists to block out a series of copies of the notable paintings in European galleries, as well as to originate flower and conventionalized geometrical patterns on pointed paper. For some of these designs as much as forty pounds was paid — two hundred dollars

in our money — a large sum for the period.*

The especial characteristic of the Berlin patterns was the pointing or blocking of the stitches and colors on the pattern, thus freeing the worker from the necessity for having the design drawn or stamped on the canvas itself. The embroiderer was enabled to count the stitches and follow the colors on a plain canvas. Soon a canvas was made with parallel threads crossing a larger interval, and, after that, a blue vertical thread was inserted at intervals of five or ten stitches, both of these

devices to assist in counting. Workers were advised, in taking off a large pattern, to begin in the centre, as then some trifling mistake in the counting off could be rectified without setting the whole work askew.

It seems that, up to 1831, the existence of Berlin patterns

*I have not been able to discover whether the Landseer and other English paintings of a romantic type, so widely copied in the Mid-Victorian era, were ever blocked off in these patterns. They may have been sketched or outlined in the older way; some of them, when worked in Berlin wools, dyed in England, in gros and petit point on fine canvas, have a pleasing, tapestry-like effect, when viewed from a distance. — L. K.

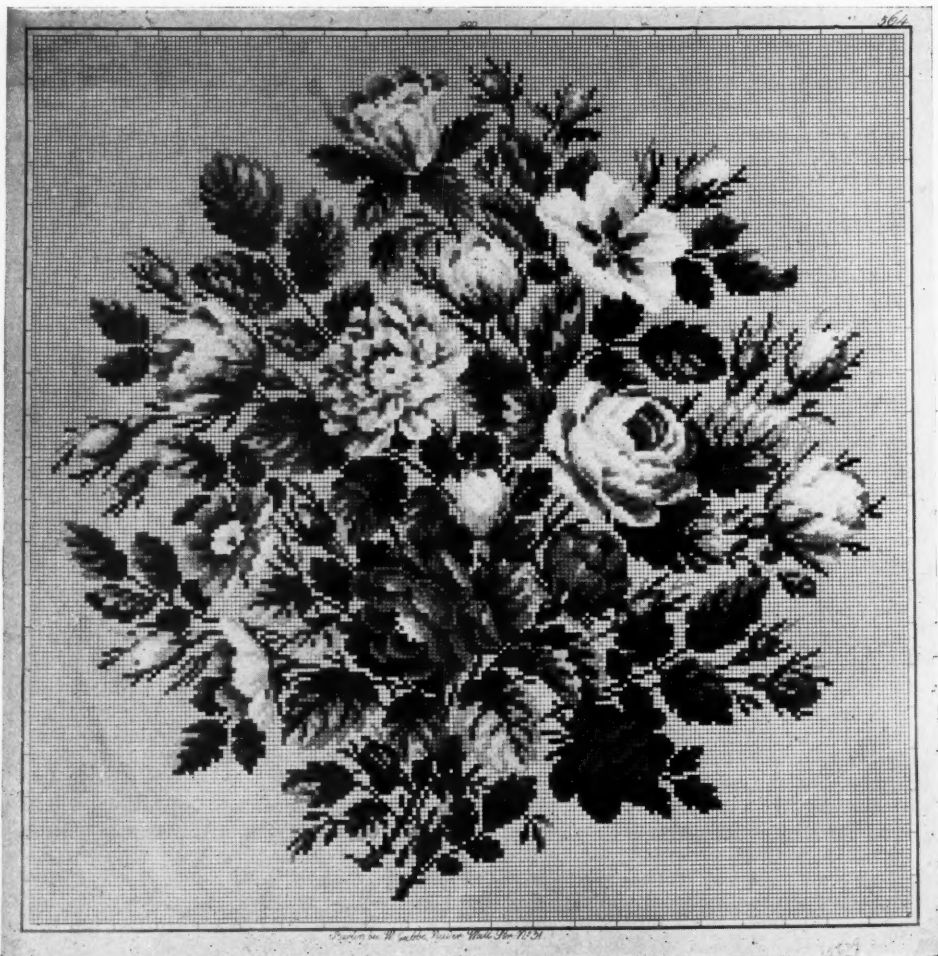


Fig. 2 — BERLIN WOOL WORK PATTERN

Since each square of the design corresponded to a mesh in the canvas to be embroidered, no great difficulty was experienced in translating the original pattern into cross-stitchery.

had been known to very few people in England, although those aids to artistry had long been utilized by German ladies of high rank, many of whom, it is said, obtained pin money by selling the completed embroideries. A few patterns, it is true, had been imported by London dealers, but, in 1831, they came to the attention of a Mr. Wilks, of Regent Street,* who immediately purchased all the good designs he could procure, and also made large purchases, both of patterns and of working materials direct from Berlin and Paris, and thus laid the foundation of the trade in England. He also imported from Paris a large selection of their best examples in tapestry. This Mrs. Owen tells us, and she further observes:

This fashionable tapestry work, certainly the most useful kind of ornamental needlework, seems quite to have usurped the place of the various other embroideries which have, from time to time, engrossed the leisure moments of the fair. It may be called mechanical, and so in a degree it certainly is, but there is infinitely more scope for fancy, taste, and even genius here than in any other of the large family of satin stitches and embroideries.

Yes, there is certainly room in worsted work for genius to exert itself — the genius of a painter in the selection and arrangement of the colors and light and shade, etc. We do not mean in glaring arabesques, but in the landscapes and portraits.

Up to the last paragraph we may agree with Mrs. Owen, but taste questions her conclusions in regard to the subjects suited to wool embroidery work. Of course, we accept her objections to the glaring qualities, but, if Berlin embroidery is suited

to any decorative form, it is peculiarly applicable to geometric patterns and equally inapplicable to portraiture or landscape or figure subjects.†

*Mrs. Henry Owen of Baker Street, *The Illuminated Book of Needlework*. Edited by the Countess of Wilton. Published by Bohn, London, 1847. Mrs. Owen states it to be her belief that hers is the first book on needlework ever written. She was, apparently, unaware of Shorleyker's *A Scholè Howse for the Needle*, printed in London in 1632, and of another work, published by James Boler and entitled *The Needle's Excellency*, whereof a twelfth edition appeared in 1640. It is prefaced by a lengthy poem in praise of the needle, by John Taylor. There are probably still others. — THE EDITOR.

†One of the chief artistic crimes of the Victorian era — in England, on the Continent, and, of course, in America — consisted in an almost complete indifference to the demands of the just relationship between material and design. The primitive craftsman unconsciously and inevitably adapts his design to the nature of his material. The tendency of decadent sophistication is to distort or

All tent stitch, both gros and petit point and cross-stitch, where the canvas is completely covered, has been called *tapestry needlework*, rather more correctly than, as today, *needlepoint*; but when this Berlin work came into vogue, the term *tapestry* seems to have been applied particularly to that special type of work. Added to the principal characteristic of Berlin embroidery, as described, namely, the pointed and colored pattern, there are two others. One is the kind and quality of the wool used. This wool differed greatly from the Old English and Netherlands wools hitherto used in tapestries and in worsted embroideries, both in its quality and in its manner of taking up the dyes. It was introduced into England about 1820 and was considered a great improvement on the old wiry, twisted

crewels (crewel, by the way, is a comparatively modern name for a very ancient product). Berlin wool is made from the fleece of the merino sheep, which fed in large herds on the plains of Saxony. It is the softest of all wools, being almost felt-like in quality, and it is so adhesive that the strands of a woven thread are disentangled with difficulty. We are familiar with this

disguise the nature of the material in the process of subjugating the latter to the caprices of design.

It rejoiced the Victorian era to utilize mosaic stone, colored glass, and embroidery wools in such a way as to approximate as closely as possible the effects achieved by oil painting. Technical stunts of this kind were viewed with vast admiration. The celebrated Miss Linwood who, at the tender age of thirteen years began to perpetrate embroideries, produced a woolly version

of Carlo Dolci's *Salvator Mundi*, for which, it was reported, the good lady refused the sum of three thousand guineas. Refusals of this kind are more frequent in report than in actuality; but the fact remains that Miss Linwood was one of the wonders of the art world of her day, and that some of her work — "in whose making she received no other assistance than that of having her needles threaded for her" — has since found museum sanctuary.

Today, while we should admit Miss Linwood's extraordinary industry and her very genuine technical skill, we should, doubtless, experience acute distress in contemplating the nature of their application. But Miss Linwood was a phenomenon of seventy-five years ago. The taste which she exemplified continued in the ascendant for some time after the good lady had been gathered into the blessed circle of her ancestors. That taste, indeed, continued to be, for a considerable period, increasingly partial to manifestations of art in which creative genius expressed itself chiefly in terms of mechanical dexterity. Less than fifty years ago, a celebrity's portrait, wriggled into recognizability with a Spencerian pen, could always be counted upon to collect an admiring crowd. And when an American sewing machine was perfected to the point of reproducing the *Sistine Madonna* in iron-fingered stitchery, the entire nation knelt in worship. — THE EDITOR.



Fig. 3 — BERLIN WOOL WORK PATTERN

This and the other original patterns here reproduced were picked up in New England. All of them bear the stamp of German firms.

wool today in many forms. It is called *zephyr*, and is especially valuable to us for knitted articles. The merino sheep is now raised in Australia, as well as in our own country.

Secondly, color.—When this wool was introduced, about 1820, it was washed and spun near the places of its production, and the hank yarn was sent to England or to Berlin to be dyed. German taste led to the use of more brilliant colors than were accepted in England, and they were very attractive to embroiderers. A pattern worked in the soft, thick, and brilliantly colored wools seemed infinitely more beautiful than one done in the older manner; and novelty added to its popularity.

The basic characteristic of the Berlin Work, the cross-stitch, is a very ancient stitch revived. It is the *opus-pulvinarium* of the ancients, — probably the earliest stitch known for use on a woven material. It is a logical stitch — thread passes thread at right angles, and the decorating thread is put over the joining. Work found in early tombs of Egypt, far antedating the written history of man, displaces this stitch. It is said that the curtains of the tabernacle were similarly wrought. This seems probable, as the Hebrews learned their arts from the Egyptians. The Chinese have used cross-stitch for the centuries that have rolled up behind them, some of their work being on canvas so fine that only young children have the eyesight to execute it.

But, in the middle ages, and a little later, when tapestry needlework came to such exquisite perfection, in the times of Catherine de Medici, Jeanne d'Albret, Anne Boleyn, Queen Elizabeth, and Mary Stuart, the smoothness and fineness accomplished by the two tent stitches, *gros* and *petit point*, led to the latter being used almost to the exclusion of the older cross-stitch.*

Berlin work revived cross-stitch to wide uses, and came to be identified with it. Thus when Queen Victoria came to the throne, in 1837, cross-stitch had become the most fashionable fancy work in England and on the Continent. It is said that, by 1840, there were fourteen thousand patterns issued, and, as far as could be estimated, as many as twelve hundred girls and women were kept busy in coloring them. As to the number of those who bought and used the patterns, statis-

tics were not attempted, but it must have been very large.

The best Berlin work executed was for furniture covering in flower and conventionalized designs. Of this, immense quantities were turned out, even carpets being thus made. The material is very strong and durable and provided a bright decoration for the chairs, sofas, stools, and screens in the prevailing black walnut of the time. Women who never would have had the patience to work the old *petit point* did some very good things in Berlin wool. These were a bit coarse, it is true, but even, well colored, and strong. As Mrs. Wheeler, quoted above, has said, much of this embroidery was done in America. In some cases the old crewels were used, instead of the zephyrs, particularly when the canvas was basted on a cloth foundation, the pattern worked, and the guiding threads then drawn. These Berlin patterns, of course, could be used for crewels, silks, chenille, or beads, as desired. There was room for the exercise of individual taste in departing from the indicated colors, and, in many cases, an excellent mingling of tints was achieved.

We must admit, in closing, that the principle of this Berlin work was liable to abuse. The temptation was to make the patterns gaudy, the canvas coarse, and the subjects childish. Great numbers of copies of sacred subjects were put out. While some of these are interesting and valued as heirlooms, as a general rule, they cannot be called artistic. Nests of birds' eggs, tiny dogs, cats, and parrots, scenes

from Biblical history, and sentimental portraits seem hardly appropriate for seats of chairs and for footstool covers, and, when wrought in coarse wool, they are quite shocking substitutes for prints or paintings.

Perhaps this is not so much the fault of the principle, as of its application. Berlin wool work has its place in the evolution and democratization of needlework. Today any embroidery pattern may be stamped, by modern processes, directly on the canvas, and modern eyesight seems equal to working in *gros point* or *petit point** the designs that gifted artists supply, but anyone possessed of a really fine old embroidery, done by grandmother or great-grandmother in Berlin wool cross-stitch, may — not without reason — be viewed with envy.



Fig. 4 — HOLY FAMILY (c. 1850)

The working of religious subjects in cross-stitch for framing was viewed as evidence of both skill and piety. A great many such wool pictures were perpetrated. That they will ever be highly valued by critical collectors seems doubtful. Owned by L. E. Morier.

*The famous Syon Cope, dating from the thirteenth century, has part of its border done in cross-stitch. South Kensington Museum. Date, 1225.

*As the terms are used today, *petit point* and *gros point* are the two varieties of tent stitch. See ANTIQUES, Vol. II, p. 257.

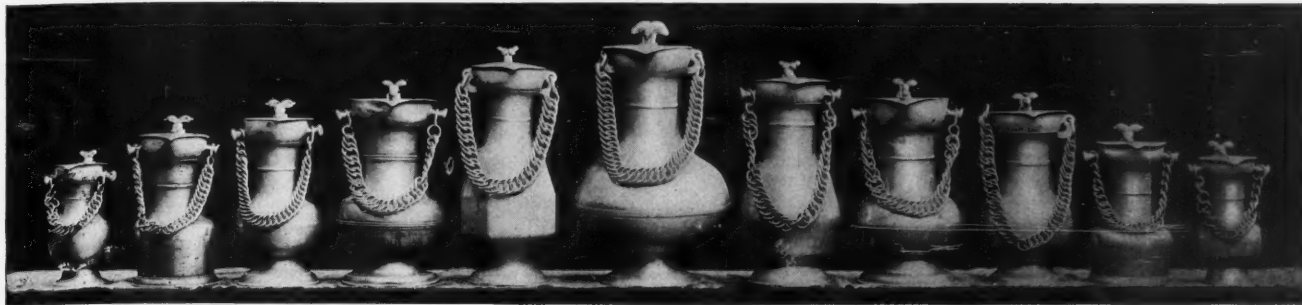


Fig. 101—WALLIS FLAcons
Tallest, 16" high.

European Continental Pewter

Part IV

The Pewter of Switzerland

By HOWARD HERSCHEL COTTERELL,* F. R. Hist. S.

IDENTIFICATION of pewter by distinctive features of form or decoration, and by marks — official or otherwise — has provided the theme for preceding chapters. Our attention must now be given to a more specialized consideration of the pewter of individual countries, commencing at the "Heart of Europe."

It will be readily understood that, from their very geographical position, the pewterers of the ancient political union of Switzerland have drawn their inspiration from types produced in surrounding countries. Hence, it is hardly going too far to say that none of the Swiss pewter types, as we know them today, are truly indigenous; all must be regarded as happy modifications of the types of other countries, so reshaped and improved, however, as fully to subscribe to national desire and sentiment, and thus to have become essentially Swiss. Nowhere else, therefore, is such a diversity of type to be found as among the twenty-three cantons of Switzerland, each of which has evolved its own particular forms. Yet there is unity even in this variety, for all these

different Swiss types lend themselves to very exact classification within a grand, national family.

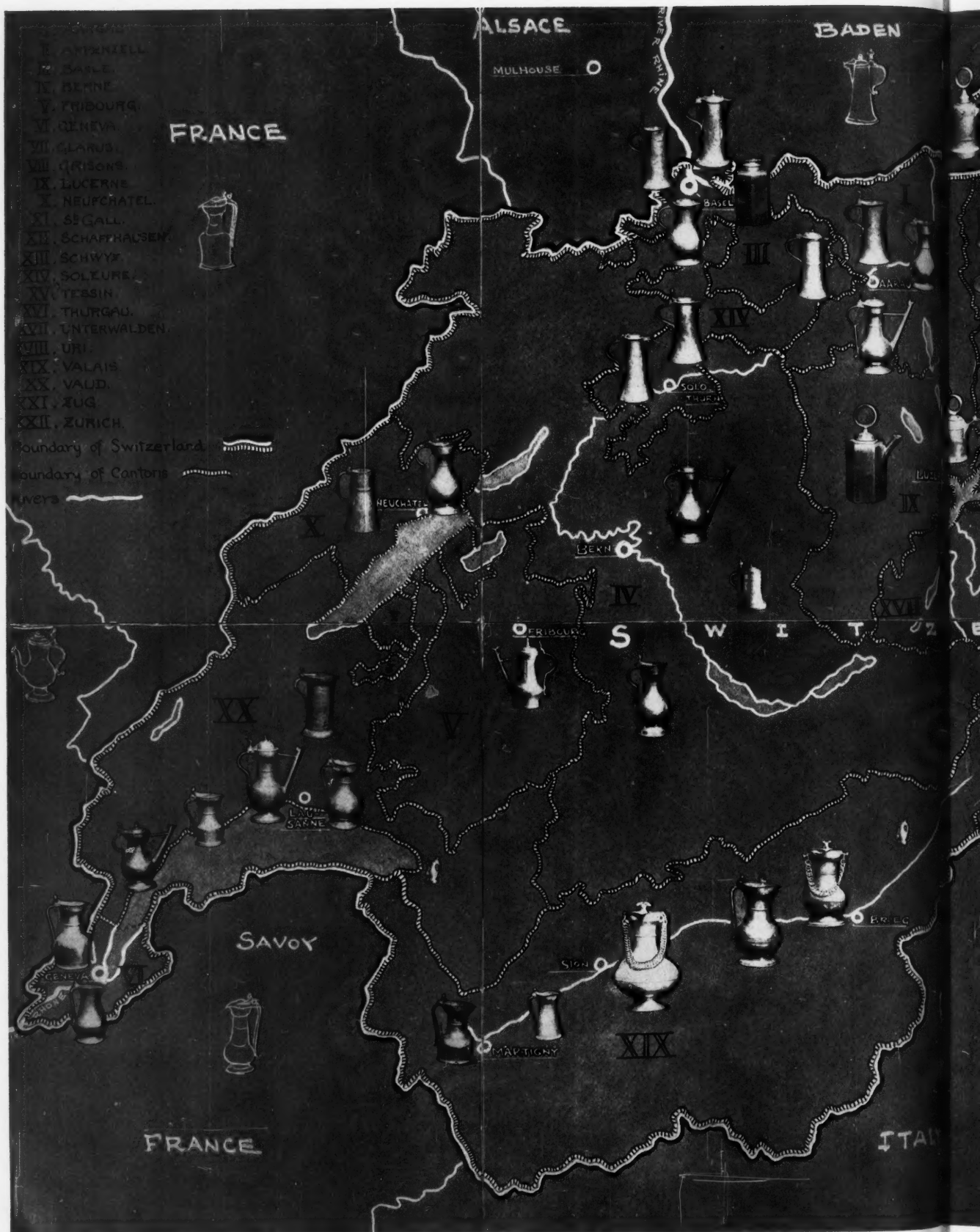
Gay and picturesque, they are yet a powerful rendering of the fundamental types adopted. Distinct and well-defined in all their details, heavily but well proportioned, and never gaudily decorated, they show the love of thoroughness and efficiency lodged in the minds of the proud Swiss mountaineers.

The accompanying *Pewter-map* of Switzerland, studiously prepared by Mr. Vetter specially for these notes, and based on the pre-war status, offers a ready key to the distribution to the various cantonal types, and, further, discloses the nature of the influences which surrounding countries must have exercised. On the west, we find modified French forms; whilst, in the east and north, German taste has prevailed; and Dutch ideas, possibly continuing the course of the Rhine, have provided the inspiration for several spouted flacons. The existence of this Dutch influence in Switzerland seems beyond all trace of doubt; it still lives in the popular names for certain furniture types. One also finds, as is but natural, certain hybrid styles wherein French and German ideas cross.



Fig. 75—SWISS FLACON (fourteenth century)
True Gothic type. Built of strips of pewter.

*Continued from the May number of ANTIQUES. Copyright, 1927, by Howard Herschel Cotterell. All rights reserved.



- I. APPENZEL A. U. D.
- II. APPENZEL A. U. D.
- III. BASEL A. U. D.
- IV. BASEL A. U. D.
- V. BASEL A. U. D.
- VI. BASEL A. U. D.
- VII. BASEL A. U. D.
- VIII. BASEL A. U. D.
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- XIX. BASEL A. U. D.
- XX. BASEL A. U. D.
- XXI. BASEL A. U. D.
- XXII. BASEL A. U. D.

Boundary of Switzerland
Boundary of Cantons
Rivers





Fig. 76 — COUNCIL FLAGON (c. 1500)



Fig. 77 — COUNCIL FLAGON (sixteenth century)
Somewhat later than Figure 76.



The pen-and-ink decorations on this page are taken from Chinese porcelain wine-pots of the late sixteenth century, with contemporary silver mountings of English workmanship.



Fig. 78 — FLAGONS (c. 1600)



The scarcity of pewter types in Ticino would seem to be accounted for by the preference of the Italian speaking inhabitants for earthenware vessels for storing and dispensing various liquids.

EVOLUTION OF THE FLAGON

Probably one of the earliest known pieces of pewter with a Swiss connection is the pure Gothic flagon illustrated in Figure 75. This wonderful piece, of polyhedrous construction, and with rudimentary Twin Acorn thumbpiece and Lion sejant knop on the lid, is now at the Aarau museum. It was found among the ruins of the Homburg castle (Aargau) destroyed by earthquake in 1356. It dates, therefore, in all probability from not later than the early fourteenth century.

Following this are shown, in Figures 76-79 five extremely interesting flagons known as *Cimaisses*, *Stubenkannen* (hall flagons) or *Ratskannen* (council flagons). These pieces resemble nothing so much as early Chinese bronzes in their mighty, vigorous outlines. Partly primitive and partly Gothic, they are more wildly uncouth than contemporary German and French examples.

The flagon of Figure 76, some twenty-four inches in height, is, with that of Figure 79, in the Schweizerisches

Landesmuseum at Zurich, by the courtesy of whose officials both are here reproduced. This first example, dating from about 1500, is quite primitive in every detail, with strong bell-shaped foot and simple domed lid. The arms are those of the Bubenbergs family, whose ruined castle still stands in the neighborhood of Berne. The flagon emanates from Spiez on the lake of Thun, and may well be a progeni-

tor of the later spouted Bernese flagons illustrated in the preceding chapter, modified by Dutch-Flemish influence. The iron stirrup handle is provided with a stop to prevent its falling against and denting the side of the flagon. These early workmen left *nothing* to chance!

The flagon of Figure 77, which is from the Hirsbrunner collection, shows a somewhat later development. It is of the sixteenth century, and the arms are those of the town of Frauenfeld, the capital of Thurgau. It was the property of the Gesellschaft der Constabler, or Constaffel; i.e., the Club of the Constables, to which were admitted the clergy, nobility, and citizens of importance, and whose hall, or *stube*, was the hub of the city's social life — banquets, weddings, and general festivities being held there.

Figure 78 shows two similar flagons (c. 1600), from Payerne, in northern Vaud. One is not greatly surprised to find adherence to western Swiss detail, for the body and handle roughly agree with those of a Wallis flagon (Figs. 46 and 48). The rectangular section of the spout is exceptional, and it will be noted that, on account of the weight of these flagons when

full, and probably also from none too careful usage, the feet have become crushed down into a reverse, or saucer, form — evidence, if such be needed, of less solid construction than that indicated in the previous illustrations. These two examples are in the Payerne Museum.

The latest of the series (Fig. 79) is dated 1655 on the escutcheon. This example is from Stein, a town that still exists in all its mediaeval splendor near the spot where the Rhine leaves Lake Constance. Gothic feeling still lurks in the wrought-iron stirrup handle and in the



Fig. 79 — COUNCIL FLAGON (1655)
From Stein am Rhein.



Fig. 80 — SPOUTED BERNESE FLAGON (seventeenth century)



Fig. 81 — SPOUTED BERNESE FLAGON (standard type)



Fig. 82—WINTERTHUR BULGENKANNE
(1667)
Made by A. Graf.

sistence of earlier ideas in this country.

To round off this outline of evolution, we may add Figures 80 and 81, showing two spouted Bernese flagons from the collection of Dr. Kurt Ruhmann of Vienna. Figure 80 represents a very rare seventeenth century specimen of that desirable type, whereas Figure 81 represents the ultimate rendering, which became nearly standard during the eighteenth century and the first half of the nineteenth.

BULGENKANNE

A typical and exclusively Swiss modification of the mediaeval canteen flask is the *Bulgenkanne*, *Ferriere*, or bulging can, a famous specimen of which adorns the remarkable pewter collection of the Schweizerisches Landesmuseum at Zurich (Fig. 82). To the body, which seems to be made of two porringer-shaped bowls soldered together, a foot is added; the chain, once intended for carrying during the march, is retained as an ornamental feature; and the cylindrical nozzle, with hinged lid and its thumbpiece in the shape of a mermaid is, where it joins the body, strengthened by the addition of a concave fillet, or collar, which gives to this member a helmet-like appearance, very effective in carrying out the armorial character of the whole. The height of this flagon is about eleven inches; and the arms, painted in bright colors on both sides and bearing the date 1667, are those of two Winterthur families probably united by a marriage.

Another treasure of this famous collection is a rare example of Swiss guild trophy in the form of a mediaeval jester's shoe (Fig. 83). This piece was made for the Boot-

makers of Zofingen in Aargau. The decoration is pure Renaissance in type, and the shoe rests on three dolphin feet. It is some twelve inches in length, and probably dates from the early seventeenth century.

POLYHEDROUS WALLIS FLAGONS

We turn now to another beautiful type, the polyhedrous, quasi-Gothic variety of the Wallis flagons. A magnificent example from the fine collection of Fritz Bertram, of Chemnitz, is shown in Figure 84. This glorious piece, some seventeen inches in height, has a gargoyle-like dog's head on the lid, a chain handle, and Twin Pomegranate thumbpiece. Its date is c. 1650. It belonged to a Cooper's guild at Sion in Wallis (Valais).

Another example of this quaint variety of flagon is shown in Figure 85. It is nineteen inches high, with businesslike stirrup of pewter, double Ram's head thumbpiece

and Ram's head crest. This piece is from the Landesmuseum at Zurich. We must observe the strong handle on both these latter pieces, for it is a sign that both were originally made thus extra capacious, and are not fraudulent combinations of the upper portion of an ordinary Wallis flagon and a newly-made lower one. And here I take the opportunity to warn my readers to beware of Wallis cans of



Fig. 83—GUILD TROPHY (early seventeenth century)
Made for the Bootmakers of Zofingen in Aargau.

these types, which are frequently spurious.

Before leaving the subject of flagons, it will be well to turn back for a moment to the spouted examples illustrated in Figures 60-64. With the exception of that of Figure 60 (the Aargau type) each of these has its prototype *without* spout. But curiously enough, *always* with the spout-



Fig. 84—POLYHEDROUS WALLIS FLAGON
(c. 1650)



Fig. 85 — POLYHEDROUS WALLIS FLAGON (seventeenth century)

less variety, a flat heart-shaped lid is substituted for the domed one which appears on its spouted confrère.

The head-piece to this chapter (Fig. 101) shows a unique and quite wonderful series of chained Wallis flagons, the tallest some sixteen inches high. Figure 102 which forms the tail-piece shows a fine series of the Grisons type of wine-cans. For both pictures I have again levied on the Hirsbrunner Collection.

A BEER TANKARD

A Zurich beer tankard is illustrated in Figure 86. It bears the date 1813, but the style suggests an earlier period, a further instance of the persistence of type in Switzerland.

(To be continued)

IN RESUMÉ

In the last article I spoke, in connection with Figures 67-70, of the well-known Swiss wine-cans, but only in so far as they completed the series of spouted flagons.

These wine-cans are found both with fixed circular handles and with fall-down, decorated, bow-shaped handles, but — and I think I am correct in saying so — the latter always appear with a screw-on lid, never with what is known as the bayonet-catch type of lid. The latter, by the way, are sometimes provided with a locking device to insure against the catch's becoming disengaged at inopportune moments!

The spouts of these vessels were closed at the end, either by a little shield-shaped flap, which gives to them quite an ostrich-like appearance, or by a screw-cap attached, at times, to the spout by a chain. We also find these cans without spouts, both in the hexagonal and the *Glocken* or Bell shapes, both of which, either in the spouted or spoutless style, are found in Lucerne, St. Gall, Schaffhausen, and Zurich. In the Ticino, the Bell shape takes on a much plainer form.

The ones illustrated in the tail-piece to the present article are from Grisons, and show a beautiful modern adaptation of an old form; or, in the words of Mr. Vetter, "a neo-classical decoration on a quasi-Gothic body." The ones with the broad, spreading bases are of the early nineteenth century.

The varieties of these wine-cans are so many that an enormous collection could be formed without a semblance of duplication. A reference to the pewter-map will give some idea as to their distribution and as to the various cantonal types. In this map, also, it will be seen — from the skeleton sketches beyond the borderlines — that such types were not confined to Switzerland alone, but tended to spread into adjoining lands.



Fig. 86 — ZURICH TANKARD (1813)



Fig. 102 — GRISONS WINE-CANS

The Restoration of Early American Furniture*

Part II

Removing Old Finishes and Preparing for New Ones

By HENRY H. TAYLOR

WHEN we reach the point of removing old finishes from our early furniture, we must first consider whether or not we really do want to remove them. We shall, of course, find some pieces of furniture which have had one or many coats of varnish; but in such cases cleaning and smoothing are simple. Sometimes we may find pieces which have been stained in imitation of mahogany. Such examples are extremely hard to restore to anything like their proper color. Probably only after thorough scraping can the result be accomplished.

Perhaps we shall find a certain number of pieces which are original and intact in every way, and still have their original coats of finish. *We must distinguish between an original finish, which is likely to be merely a coat of red, dark green, or black paint, and superimposed finishes, which may consist of from two to fifteen coats of old paint and varnish put on at irregular periods during the career of the piece.*

PRESERVING THE OLD FINISH

If we can find a piece carrying its first single coat of paint and want to keep it as found, we need only to wash it gently with soap and water, and, when dry, rub it well with a mixture of *one half turpentine and one half linseed oil*. Washing will remove the old grime; the polish will restore the color, and give a dull gloss.

Let me next observe that a knife or sharp scraper should play no part in cleaning our early furniture. It removes not only the old paint or varnish but the outer surface of the wood, which, above everything, we want to save. In this outer surface dwell the evidences of age and use. A knife or scraper moves over the surface of turnings in a series of jumps, and leaves the surface warped and jagged. Modern turning-lathes have a speed of from two thousand to five thousand revolutions per minute; old turning-lathes ran slowly. When the old-time turner's curved chisel progressed over the slowly turning surface of a Windsor chair leg, or the leg of a tavern table, it left shallow spiral grooves running about the leg.

The plane was the tool used by old-time joiners for smoothing. Sandpaper was not known. The old planes had a blade with a slightly curved edge, so that each stroke left in the surface of the wood a wide, shallow, slightly rounded track. These plane marks

may often be seen on chest ends, drawer fronts, and table frames. All these marks of the turner's chisel and the plane are valuable evidences of old, slow, honest work. They are not found on reproductions. Severe scraping with a knife or scraper removes these marks and leaves the piece so treated much less desirable. "Scraping down" early furniture is quite as bad and quite as disastrous as buffing early silver and pewter.

THE SOLVENTS FOR OLD FINISHES

When we are ready to clean our old furniture, whether entirely original or restored, there are three solvents whose uses we may consider, namely: *varnish remover, lye, and savogran*.

These three solvents are fiery compounds, and should be used with care and kept away from the users' eyes. A pair of thin rubber gloves saves the hands; and old clothing should be worn while any cleaning-off work is being done. Lye, particularly, will remove not only paint, but soles of shoes, finger nails, sections of skin, and trouser legs, as well.

None of these three solvents may be used outdoors on bright and windy days, when they dry so quickly as to be of slight avail. They may, however, be used in the open in dull, damp, and still weather.*

VARNISH REMOVER

Varnish remover is marketed under a number of different brands; but, as it is all made

under the same patents, its composition and effect are virtually uniform. It comes in quart and gallon cans, and costs about three dollars per gallon.

Since it is very inflammable, its use near fire is to be avoided. Furthermore, when it is used in a small, closed room, its fumes will sometimes cause severe headache.

Varnish remover is rather slow in action, and it is expensive; but

*Much of my work has been done out-of-doors. Varnish remover is as conveniently applied in a cellar or attic as in any other place. But when it comes to splashing about with lye or savogran solutions, which require subsequent use of large quantities of water, the family garage offers the best facilities. In default of a garage, an old shed or barn will do. And, of course, under satisfactory weather conditions, all out-of-doors may be available. But here I would advise my readers that paint removers do not restrict their deadly appetites to paint. They consume grass and even weeds, root and branch. Their use on lawns, therefore, is not recommended.

Fig. 1 — THE RIGHT SIDE OF A KNUCKLE-ARM WINDSOR CHAIR

This chair has its original single coat of black paint. In many places the natural wear has exposed the wood leaving it smooth and brown. Such wear is a delight and the chair may well be left "as is" without cleaning or refinishing.



*Continued from the May issue of ANTIQUES.

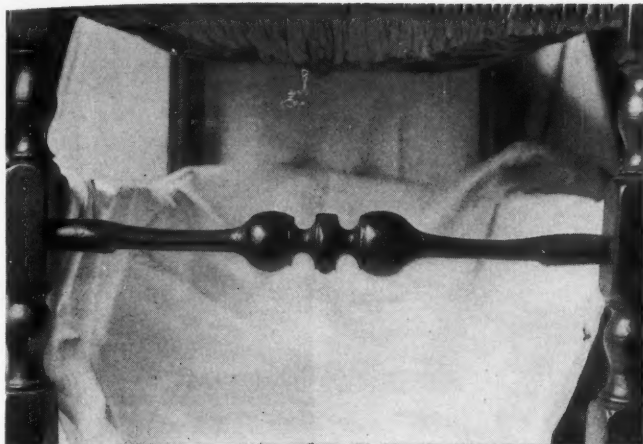


Fig. 2 — A WORN FRONT RUNG OF A MAPLE BANISTER-BACK CHAIR
Such a rung is covered with many tiny marks and scratches. If, with the scraper and coarse sandpaper, we remove these marks, we shall have lost one of the important evidences of age.

is really our best solvent, as it does not injure the wood, raise the grain, nor injure the glue. It leaves an entirely cleaned piece in fine condition for smoothing.

Its action is rather slow on old, thick, and hard paints. If, for instance, we are cleaning an old Windsor chair which carries five or six coats of flinty paint, we might easily use an entire gallon of remover, at three dollars, where one can of lye at fifteen cents would do the same work more quickly. Where glued restorations have been necessary, varnish remover does not loosen them by dissolving the glue. Whereas lye and savogran, because of their water content, will often produce just that unfortunate result.

APPLYING THE REMOVER

Apply varnish remover with an old brush, daubing the liquid thoroughly over the entire surface of the piece. Within fifteen minutes or half an hour the surface of the old paint will be softened and we may remove it with a dull putty knife. For wiping off turned sections, pieces of rough old burlap work well. Successive coats of varnish remover followed by the use of dull putty knife and burlap will eventually remove most of the old paint or finish. A clean brush and fresh varnish remover are now used for a final thorough application, which, in turn, is wiped off with clean burlap. The piece may now be wiped with a soft cloth soaked in wood or denatured alcohol, which will remove the last traces of color and varnish remover.

A piece covered with but a single coat of paint may be cleaned off with one or two applications of the remover, but pieces carrying many coats of hard paint may require as many as a dozen or more applications.

No move toward shellacking any piece which has been cleaned with varnish remover should be made under twenty-four hours, as this period allows the last traces of the remover to evaporate. Shellac applied too soon over traces of remover may later become white and discolored.

Whatever solvent is used in cleaning off furniture, great care should be taken to avoid spilling it about on the interiors of drawers or on any surface that was not originally finished. All drawers should be removed and a separate operation made of cleaning them. The under surfaces of table tops, the interiors of drawers, and the interiors and backs of cabinet pieces should have a fine, distinctive old-brown color, which only age produces. Any of the solvents mixed with finish and carelessly spilled over these beautiful old surfaces detracts from them.

The inside sections of a fine old cabinet piece are almost as interesting, to an expert collector, as are the outer surfaces.

LYE

Lye is a powerful, corrosive chemical, selling in most grocery stores at fifteen cents per can. Its action, when it is mixed with water is very rapid, and it is the cheapest available solvent. I should hesitate to advise any *general use* of lye in cleaning furniture, as it has a way of entering deeply into soft porous woods, sometimes discoloring and darkening them, and later working out through the final finish of shellac and wax, so as to turn them white.

Strong lye will burn wood and cause the surfaces of turnings when dry to show hundreds of small longitudinal cracks. The quality of lye will be demonstrated if we immerse a small block of wood in a strong solution for a few days. By the end of that time the wood will be reduced to a slimy pulp.

I have done considerable experimenting with the use of lye as a solvent, and have found it *least harmful to maple and hickory*. I have used it on some very heavily painted Windsor chairs and tavern tables with not bad results. I have also used it at times for starting the outer coats of paint on heavily painted furniture. After the start I have changed to varnish remover.

It would probably be sound advice to say *never use lye on oak, walnut, chestnut, and butternut, or other very porous open-grain woods. It should never be used on cherry, which it turns to a sickly reddish drab, and certainly not on mahogany, which it quite ruins.*

Lye may be mixed with rain water in varying strengths, using from one-eighth to one-half can of lye to one gallon of water.* It cannot be applied with a brush as it quickly destroys the bristles.

The solution may best be applied with a wooden handled cotton dish mop — such as may be purchased for ten cents. It may be dabbled about on the painted surfaces so as to keep them constantly moist. If this mop is occasionally rubbed in ordinary garden soil, the grit will help abrade the loosened paint.

The low price of lye allows its free use without much regard to economy, which must be considered when we are using the much more expensive varnish removers.

Lye mixed with water enters deeply into wood, and leaves a wet shiny film, which should be removed with a scrubbing brush and clean waters. Any piece cleaned with lye should be scrubbed *over and over again*, to bring forth every particle of the chemical from the cracks, jowls, seams, and pores of the wood. Any lack of thoroughness in washing with much clear water will later cause trouble under the final finish.

Lye raises the grain of wood and leaves a much rougher surface than does varnish remover, but it does pull refractory paints and stains out of the pores of the wood much more successfully than

*I usually mix lye, or savogran, solutions in a one gallon enamelware saucepan with a handle at the side. An old stone crock is as safe but less easily handled.

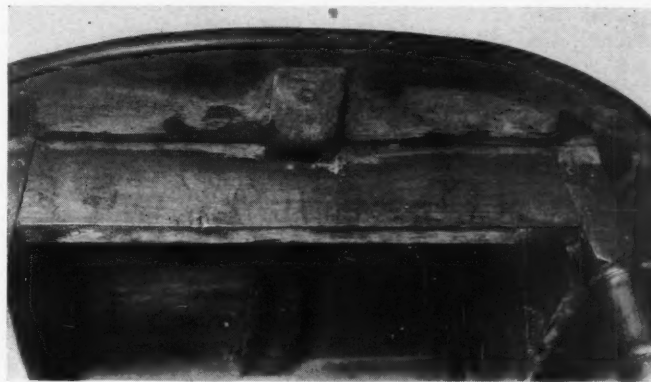


Fig. 3 — THE SIDE OF A MAPLE TAVERN TABLE
Some of the old white paint remains on the upper part of the frame and on the under surface of the top. Ordinarily these traces of old paint do not show, but they may serve as a sound note of authenticity.

does remover. After using varnish remover for hours on some particularly mean coat of old red paint, I have, at times, lost patience and descended to the use of lye. Lye will certainly start old paint as will nothing else.

But if we decide that we want to try lye on some heavily painted pieces of furniture, let the solution be not too strong, and the piece not too valuable.

I have used lye on many different pieces and expect to continue to do so, but I hesitate to recommend its general use for this reason — with varnish remover the amateur can do little damage to any piece, while with lye, improperly applied, he may accomplish a good deal of harm.

SAVOGRAN

Savogran is a fine white powder obtainable at most paint stores at about fifteen cents per pound. Its action, when mixed with water, is much slower than that of lye; it is not so corrosive; and is not so harmful to hands and clothing. It has an advantage over lye, in that it does not enter so deeply into the wood, nor raise and roughen surfaces as does lye.

It has the same power as lye to enter into the pores of wood and loosen and bring forth old paints and stains. Savogran will leave surfaces in better condition than lye, but not in so good condition as varnish remover. Savogran is rather slow in action, and any piece could probably be cleaned off more quickly with varnish remover than with savogran. Its cheapness is its chief recommendation.

A weak solution of savogran may be used in place of alcohol, after a piece is cleaned with varnish remover, to wash off the last traces of the remover and paints.

Savogran may safely be used on any of our native woods *except* cherry, which it seems to discolor. It may be safely used by the amateur or inexperienced finisher. He can not seriously damage either his furniture or himself with this solvent.

The correct solution strength of savogran is from one-quarter pound to one pound, mixed with one gallon of *hot* water.

Savogran may be applied, as is lye, with a cotton dish mop, or with a regular bristle paint brush. The directions for applying lye may be followed in the case of savogran. In the end the piece of furniture should be very thoroughly washed and scrubbed with plenty of clean water before being put away to dry.

Savogran will leave any piece on which it is used very light in color, as it has strong bleaching powers.

Whatever solvents we use, let us not be too particular in removing the last traces of old paint from certain parts of our furniture. In the deep turnings of Windsor chair legs and the legs of turned tables, a slight trace of red, green, or black paint is attractive and indicates authenticity. A bit of old paint left on the under side of table tops outside the frame does not show

when the table has been refinished and is in use; yet if the table is turned over for a close examination, this old paint will give a comfortable assurance of age. It is interesting to note how old, heavily painted Windsor chairs nearly always show splashes of the various colored paints on the under side of the seat, where the four legs are inserted. These careless splashes of paint will sometimes give us a complete lapped color card of the shades we may expect to find when the chair is cleaned off. We need not be too particular to clean off the paint from the top inch of Windsor chairs legs. This section does not show unless the chair is turned over, when this old paint will mean to an expert that the legs are original and right.

Very thick paint is extremely hard and brittle. Paint applied within two or three years still retains some of its elasticity. Old paint, when scraped with a knife, comes away in tiny chips or powder, while very new paint will more likely come off in narrow ribbons or strips. It will be well to bear this difference in mind, as new paint is used to cover many replacements and restorations and to cover frauds of various kinds.

I have seen fraudulent butterfly tables that had been covered with three or four coats of various colors of paint, then partially cleaned with lye. The weakest point in such camouflage is that the new paint retains its elasticity for some time and will not delude the wise collector. Paint is the furniture doctor's best friend, and any piece which seems to have been recently painted should be carefully scrutinized before it is accepted.

FILLING CAVITIES AND SMOOTHING

After cleaning off our furniture we may find some bad nail or knot holes, cracks, or places which require filling in some way. This work should be done *after* cleaning off and before any smoothing work is commenced. For this work a new material called plastic wood has recently been placed on sale at many paint stores. It is, I think, a combination of wood pulp and some quick drying agent like ether. It dries very quickly and may be planed, sandpapered, or carved like wood. It dries very hard and strong and may be stained. This plastic wood seems superior in every way to putty or a mixture of very fine sawdust and glue which is sometimes used for filling.

Our furniture at this point needs smoothing — a treatment which will bring all its surfaces to a fine silky condition without obliterating the interesting evidences of age and use.

So we arrive at the question of suitable abrasives. *Of these the only two worth consideration are sandpaper and steel wool.* Most finishers depend entirely on sandpaper, usually of the coarser grades. In passing by the aid of steel wool, they lose a very valuable ally.

SANDPAPER

Sandpaper comes in many degrees of coarseness and may be

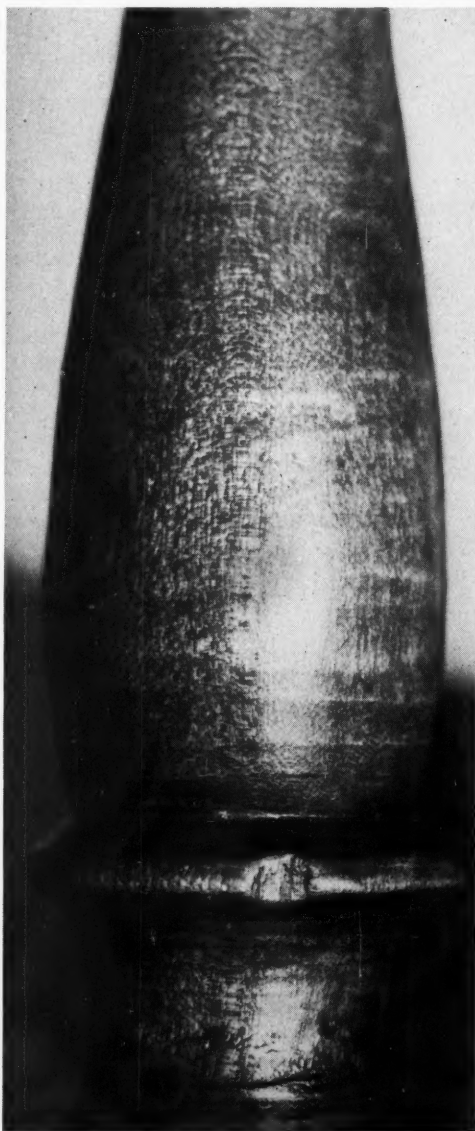


Fig. 4 — THE MARKS OF THE TURNER'S CHISEL
A Windsor chair leg. These marks are the sign of work on old, slow lathes. If the leg had been tool-scraped, these fine old marks would have been quite obliterated.

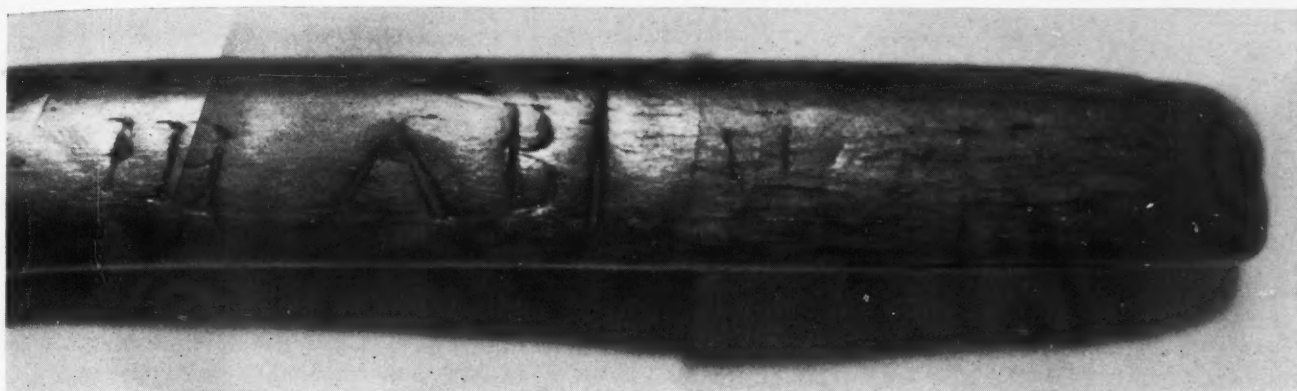


Fig. 5 — INITIALS AND MARKS ON THE ARM OF A MAPLE BANISTER-BACK CHAIR

The owners of these initials are quite unknown to us, but their work is a voice from the past. Would not good taste incline us to save such interesting and personal touches, rather than to order their harsh removal?

purchased at any paint store. The better grades are made of a very tough paper, and are lasting and economical. These are my recommendations as to sandpaper surfaces:

No. 2 Sandpaper is too coarse for any favorable use on furniture.
No. 1 Sandpaper might at times be used on a very rough table top, but it is rather coarse.

No. 1/2 Sandpaper is a better grade for any rough operations.

No. 1/0 }
No. 2/0 } Sandpaper } are the sizes on which we shall depend for
No. 3/0 } most of our work.

In using sandpaper we should always (except with the finest sizes) rub *with* the grain of the wood. Coarse sandpaper used across the grain scratches and mars the surface of the wood. Coarse grades of sandpaper naturally do their work very quickly; hence their common use, and hence the frequent sight of old furniture full of unpleasant marks and scratches under the final finish.

In our smoothing work, we may first use the coarse grades of sandpaper, afterwards using the finer ones. If ever in doubt, we may safely incline toward the finer grades. Much rubbing with these will produce beautiful results; little rubbing with the coarse sizes will work quite otherwise.

Sandpaper, being brittle and tearable, does not work well on turnings, where a sheet will go to pieces very quickly. Emery cloth, very similar to sandpaper except that it has a backing of cloth instead of paper, is very useful on deep turnings, and one sheet of it will outlast many sheets of sandpaper. The finer grades should be used.

STEEL WOOL

Steel wool is to be found at paint and hardware stores in one-quarter, one-half, and one pound packages, priced according to grades.

No. 1 is the coarsest we shall require for our furniture.

No. 0 is a finer type, and the one we shall most commonly use.

No. 00 is extremely fine and soft and may sometimes be used for a final rubbing if we want extreme smoothness.

Steel wool is used in small handfuls. An old leather glove should be worn during its application. If a glove is not worn, particles of steel wool will sometimes work into the hand, like splinters, and cause sores. Steel wool in use disintegrates into millions of tiny particles, which we must not allow to get into the eyes. This abrasive should not be used outdoors when the wind is blowing on account of this danger.

Steel wool works well on flat surfaces if they are not too rough or splintery. A handful wrapped about a turning and worked up and down and around the turning gives a fine smooth finish. The leg of a Windsor chair can be properly smoothed with steel wool in half the time required to do the same work with sandpaper.

Fine steel wool does not, in any way, impair the marks of the turner's chisel on old turnings, nor the old plane marks on flat surfaces. The finer grade may be worked in any direction, either *with* or *across* the grain; it leaves no scratches. Steel wool seems to work best on the harder woods and not so well on soft woods if they are at all rough. Such surfaces may best be smoothed with fine sandpaper.

Steel wool is an ideal abrasive for the amateur finisher. He may rub to his heart's content, knowing that the more he rubs the finer will be the surface of his furniture.

THE CABINET SCRAPER

Occasionally on flat surfaces which are badly stained, the help of a cabinet scraper will be needed. If this is used at all, it should be *very sharp*, and should be lightly handled, not with the intention of removing the surface of the wood. Neither should it be used to remove heavy coats of paint, such work being the proper task of a solvent.

The scraper is a very tricky tool. Unless very sharp, it will not work at all, and its proper sharpening is an art. If nicked, it leaves bad marks on flat surfaces. The work of the scraper in the hands of an expert is a delight to watch. If the amateur finisher desires to try the use of the scraper, he will do well to take some lessons in sharpening and manipulating.

Smoothing requires time. When it is done, the treated piece will show no marks of knife or sandpaper, and no keen edges will remain in deep turnings, or in cracks and joints. It may still show some faint traces of the old paints and stains.

If restorations have been necessary, they will now probably appear too light in color, but we shall attend to this in our refinishing.

If our piece of furniture is entirely original, it still plainly shows the truth. It has not been transformed into a piece which might as well stand in the workrooms of some factory producing good reproductions. It is without a question still an antique, and a glance at it establishes its status.

In the third article of this series, I shall take up from this point the problem of final finish of early furniture.

(To be concluded)

Ready Reference for Furniture Hardware, II

Drawings by Dorothy Miller Thormin

Photographs from original specimens in the private collection of Israel Sack

WHEN the eighteenth century was well under way, the drop-handle no more appeared. Furniture began to take on elaborate forms, in which curves played an important part. On the earliest eighteenth-century types, such as the highboy of Figure 6, the engraved back plate with light bail handle is appropriate. But such handles become heavier as the century progresses; the long tail of the back plate shrinks, and the fundamental form common to Chippendale furniture becomes dominant.

* * *

Of the brasses grouped on this page, any of the forms shown in the second, third and fourth rows of the centre group might, not improperly, be used on any one of the pieces of furniture

observation already made; use simple brass for simple pieces. On great numbers of straightforward Pennsylvania walnut chests of drawers, chests, and highboys of the mid-eighteenth century, and on plain mahogany specimens from New England, the simple bail handle with round or oval bolt escutcheons is largely used. It is always safe.

Brasses of the eighteenth century are relatively larger in scale than those of the previous century. Block-front pieces often carry very large pierced-pattern handles.

English furniture and some pieces of American origin of the mid-eighteenth century occasionally carry hardware quite in the French fashion and highly elaborate. Since consideration here of

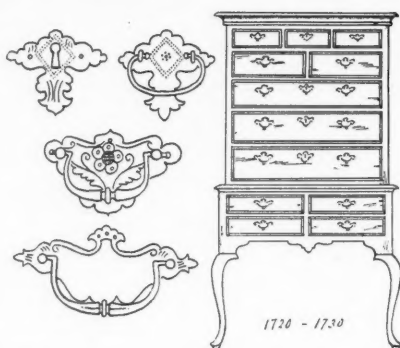


Figure 6

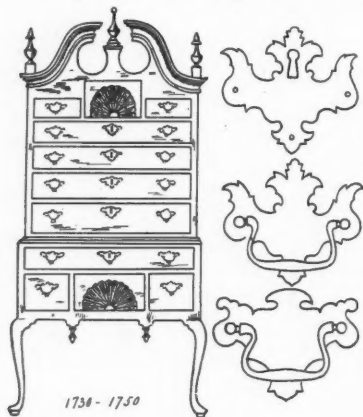


Figure 7

sketched, except that of Figure 6.

In this general connection, however, may be repeated an

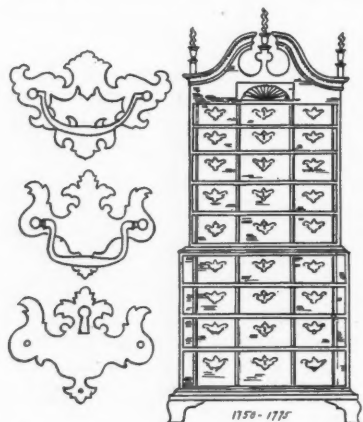


Figure 8

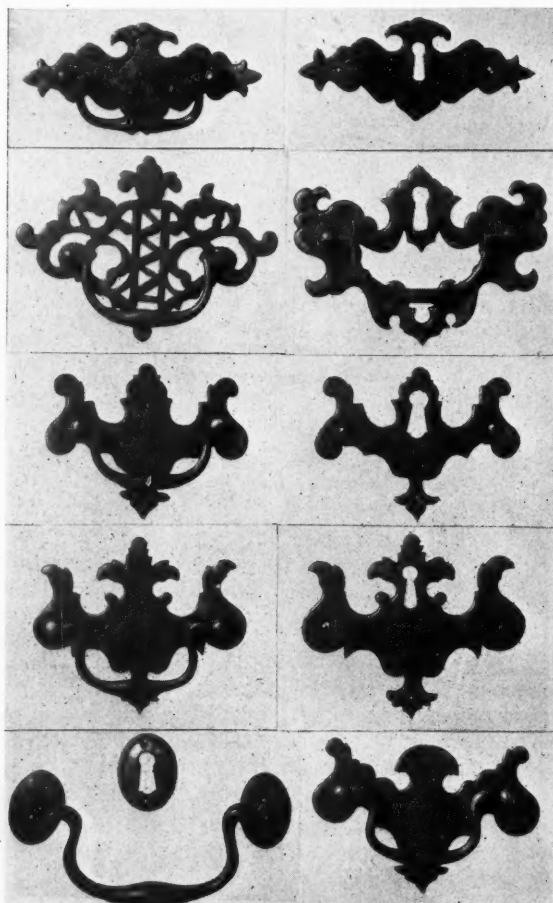


Figure B



Figure 9

such exceptional types would probably prove more confusing than helpful, it has not been attempted.



Figure 10

Shop Talk

By BONDOME

TO motor in midsummer through the blossom-brocaded countryside of England; from time to time, at the road's turning, to come upon the clustered somnolence of some ancient village—tiny, remote, forgotten—and, in the midst of it, an antique shop bulging beneath its overhang of moldering thatch with fascinating flotsam from the wrack of time; to venture through the inviting gloom of an open doorway, and, once within, to pry loose from the dustiest corner of the place its venerable custodian—bespectacled, white of beard, brain rattling beneath black skull-cap like a podded bean in the tomb of Pharaoh; to filch his treasures for a song—bits of old lustre miraculously bright, brass implements whose hoary age is attested by still decipherable dates, prints—whole sets of them—depicting life as our eighteenth-century ancestors lived it, furniture upon which Queen Anne and even earlier monarchs graciously left their identifying initials; to—but why amplify a vision which in precisely such detail of glowing lineaments already monopolizes the mind's eye of nearly every beginning collector who is planning an initial overseas trip?

Alas, the iconoclast who shatters graven images is often far less hateful than he who shreds the cherished fabric of a dream. Having evoked a vision, I should feel surer of my popularity were I to affirm its veracity rather than to subject it to the sickening indignity of bombardment with the custard pies of distrust and doubt. But false visions often prove to be costly guides—particularly in the field of antiques. If I can save readers of this magazine something in both time and money, not so much by assuring them that there is no Santa Claus as by suggesting in what kind of chimneys it is best to seek the old gentleman, perhaps I shall, in time, be forgiven for some preliminary chilling of romantic ardor.

Let me observe, therefore, first as to matters of season, that England's period of most perfect blooming is not mid-summer—as it should be to meet the educational schedules of the United States—but the month of May. It is in May that the hawthorn festoons each wayside hedge and garden close with chintzy blossoms, and that flowering lances—pink and white—thrust sharply heavenward through still verdure of horse-chestnuts. Even so early, too, those climbing roses whose cheeks have lain against warm walls suffuse gray stucco with their mounting color; and the golden cups of irises offer spendthrift temptation as recklessly beside meadow ditches as within walled gardens.

The lark wings skyward, dripping music as he flies; the monotonous glubbing of the cuckoo reiterates from the thicket. Towards noon, each day, the doors of taprooms swing invitingly ajar, and a tranquil, because confiding, thirst begins to permeate the human frame. Tourists at this time of the year are not so numerous as to be viewed either as nuisances or as fit and appropriate candidates for extortion. A four-penny beer entitles the pilgrim to audience with the master or mistress of the inn, and gives him entrée to various sacred apartments of the establishment, even to those adorned with stuffed and mounted specimens of the fishes reputed to be captivable in local waters.

There is an amplitude of public houses in England. They are as common as gasoline pumps in America; and, I surmise, serve a somewhat similar though more direct purpose in easing the asperities of the long highway. One might, in a sense, amuse himself by collecting rural English public houses—by sample only, of course. A basis of classification would not be difficult to establish. Trouble would lie chiefly in the circumstance that the majority of such places possess an outward allure which is seldom substantiated by a more intimate interior view, and that, after all, when

matched against the numerosity of English bars, no American human, however parched by constitutional abstinence, could hope to accomplish a really inclusive piece of work.

Between the transitory but exquisite perfections of Maytime and the perennial though perhaps deleterious satisfactions offered by convenient pubs, the countryside of England in the spring is to be recommended, irrespective of antiquarian considerations. If, however, antiques are the paramount issue, the traveler would best realize before he sets out that—whatever the season of the year—the purely rural districts of England will yield him little or nothing worthy of his attention: his business must be with the towns, and with towns of a rather special type.

For this situation a fairly obvious reason exists. Distances in England are small compared with those in America. The antique business is far older; it boasts a larger proportion of experienced dealers, and is, accordingly, more highly organized than is the case in the United States. London is the great ocean toward which flow, inevitably, the streams of antiques from all parts of England. An item discovered in some out-of-the-way farmhouse and purchased by a "tapper"—the English equivalent of the American term "picker"—almost immediately moves from its source to the shop of an established dealer—probably in the nearest market town. If this town is not far from London, the next move of the item may be direct to the metropolis itself.

If, on the other hand, the town is remote from London, then progress becomes slower; the piece may gradually follow the lesser streams of trade into the larger ones, and, again, into those yet larger, till, unless picked up along the way, it finally reaches London.

If London with its suburban fringe is an antique ocean, there are, besides, various tributary great lakes and minor seas. One would, perhaps, like to think of the more picturesque and historically interesting towns of England as constituting such places of accumulation. But that is seldom the case, unless at some time a considerable measure of commercial enterprise has accompanied or followed the pursuit of learning or of religion. Wherever a ruined abbey occurs, there is likely to be in the neighborhood an antique shop; but the circumstance carries no assurance that the antiques themselves will be impressive. A rich old manufacturing city, on the other hand, however grimy and unromantic in outward aspect, is pretty likely to yield both antique shops and antiques that are worthy of consideration. Much the same thing is true of places long esteemed as the resort of fashion and the abode of retiring wealth. They, like the manufacturing towns, are still full of old family storehouses whose contents, year by year, trickle into the channels of trade.

In the antique business, of course, the individual is always more important than local circumstance. However favorable the territory, furniture and decorations do not collect themselves, and a dealer's enterprise is the long-time influence that counts. Some rather small and unimpressive communities harbor excellent and well stocked shops, though how anybody discovers most of them, except by accident, I do not understand.

The country antique shop in America, today, almost invariably has some picturesque feature to recommend it. Its English analogue is often a rather pitiful affair. It will display the items of the tourist's dreams: brass utensils, spoons, and ladles, door knockers, row upon row—fresh from the factories of Birmingham and bearing ancient dates, sets of foggy restrikes of



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sporting prints and satiric eighteenth-century engravings, swollen paper weights gaudy with vulgar imitations of the thousand flowered lenses of old, a hard boiled Toby or two recently sprung from a Staffordshire mold, a jumble of damaged porcelain — English and Chinese, four or five fragments of modern pewter — badly bent, various figurines — at their worst from Germany, at their best from France, perchance a grimy specimen of Berlin embroidery, a cracked potlid and an abandoned Britannia ware toast rack. Furniture may or may not appear. A child in full and complete possession of an original and un-restored equipment of adenoids is likely to be the only living thing discoverable in the neighborhood of this enticing display.

Some folk may believe that the hope of turning up an unexpected treasure will repay the effort expended in visiting such places. For my part, I cannot agree with them. There is pleasurable and — for the American dealer — profitable antique adventuring to be done in the shops of England. But an uncharted voyage undertaken with the notion of achieving accidental discovery will bring home the traveler either disillusioned or cargoed with unimaginable trash.

Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine

Address the Book Department

A SHORT HISTORY OF ITALIAN ART. By Adolfo Venturi. Translated by Edward Hutton. New York, The Macmillan Company, 1926. 376 pages, 300 illustrations. Price \$4.00.

THE author's monumental eight volume work on Italian art is known to students and scholars the world over. Since publication it has passed quite out of dealers' hands, and commands a high premium. Instead of reprinting the original work, Professor Venturi has wisely decided to condense it into a single volume. For English-speaking folk this abridged edition has been competently translated by Edward Hutton.

Within compass of three hundred and fifty pages, to review Italian architecture, sculpture, painting otherwise than in the most skeleton-like fashion would seem quite impossible. Yet that impossibility has been accomplished. Professor Venturi somehow maintains in this single volume all the sprightliness, the readability, and the excellence of proportion which characterized the larger work. More can hardly be said. For a short general treatise in its field, the book seems to us highly desirable.

THE SHIP MODEL BUILDER'S ASSISTANT. By Charles G. Davis, Naval Architect. Illustrated by the Author. Salem, Massachusetts. Marine Research Society, 1926. 275 pages. Price \$5.00.

THIS book has a double appeal — to the fastidious workman and to the general reader. For the amateur builder of ship models, it offers an exhaustive study of the structure and sailing gear of cargo and packet ships, from the bluff, blunt-bowed merchantmen of the early nineteenth century, built on man-o'-war lines, to the swift, graceful, sky-scraping clipperships of the two decades preceding the War between the States. The author has taken great pains with his text; infinite pains with the illustrations.

It is certainly not a book for a jack-of-all-trades nor for a boy with a toy tool-chest. Models of the perfection in dimensions and detail of standing gear which the author invites his readers to undertake can only be built by one with the eye and the hand and the artistic sensibility of a born cabinetmaker. He must have something of Donald Mackay's genius, coupled with a cunning in craftsmanship which Mackay probably never had. To such a man, who loves woodworking in minute spaces and in almost microscopical detail, the book will prove a source of delight and of practical usefulness.

But its interest — its value — is not for the model-builder

alone. The reader who knows nothing about ships will be captured by its historical passages. And then there is the importance of the work as an authority on the structure and rig of all three-masted ships that have sailed the seas since Nelson's day. The author even gives some space to a description of the special deck construction of the old slavers and the reason for it. The book may be safely recommended as a valuable contribution to the literature on the subject.

COLLECTOR'S GUIDE OF FLASKS AND BOTTLES. By Charles McMurray. Dayton, Ohio. Privately printed, 1927. 170 pages, 71 illustrations. Price \$10.00.

THIS is an unpretentious pocket check list, which — as the author states — after some five years of collecting he has prepared in order to assist others in the task of identifying various flasks, determining their provenance, and fixing their value. To this end he has illustrated 249 flasks of the so-called historical type, and perhaps 100 various flasks and bottles of other kinds. In the case of the patterned flasks he pictures both obverse and reverse; in all cases he offers a brief description of each item and indicates its probable source. The arrangement is by types, but an alphabetical index assists the process of reference.

Serious difficulties of photography have been encountered in the preparation of this work, as they must be wherever illustrations of patterned glass are attempted. A great deal of retouching has, in consequence, been necessitated; so that many of the final reproductions are little more than diagrammatic in aspect. There is no objection to this; but the beginning collector should be warned not to expect such strong contrasts between pattern and field in historic flasks as these pictures might lead him to look for.

The nomenclature used seems to be that generally accepted by bottle collectors. It would, however, seem advisable to use the correct term *phoenix* instead of *winged dragon* for the bird which, in number 112 of plate 28, rises from the ashes of the Baltimore Glass Company's warehouses and blithely chants the Latin motto *Resurgam*.

For the beginner who wishes to make a restricted collection of well-known types of bottles and flasks, Mr. McMurray's list will be helpful in establishing limits. Whether the veterans will agree with all his attributions is a question. In general, however, they represent common, if not prevailing opinion. There is no pretense of original research or of specifically individual opinion.

Accompanying the *Guide* is a vest pocket schedule of values of the different items listed. These values are, of course, no more than tentative approximations subject to considerable variation one way or another. Nevertheless, a good many persons will find their publication at least helpful.

THE DOMESTIC ARCHITECTURE OF THE EARLY AMERICAN REPUBLIC: The Greek Revival. By Howard Major, A. I. A. With a Frontispiece in Colour and 256 Illustrations. Philadelphia & London, J. B. Lippincott Company, 1926. Price, \$15.00.

THIS book deals with the architectural manifestations of that outburst of neoclassicism which was epidemic in the United States during the first thirty-five years of the nation's history. The most abiding effects of the craze are to be seen in the ridiculous nomenclature that was bestowed upon the newly-organized communities that rose upon the rude settlements of the pioneers.

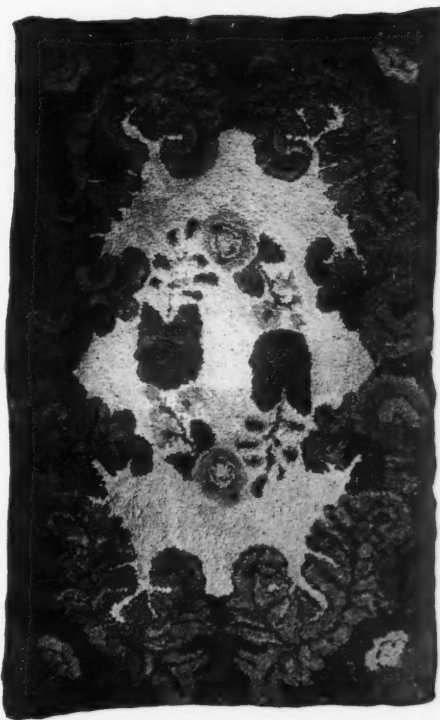
An earnest traveller, posting through central New York, happily blind, and with his other faculties, save his hearing, dulled by an opiate, might well imagine himself to be following in the footsteps of Agamemnon or Ulysses. We forget just what Governor of the Empire State pockmarked the map of that august commonwealth with the names of Syracuse, Troy, Ithaca, Utica, Palmyra, and a dozen other places filched from a Greek history. But the curious mental twist that caused ordinarily rational human beings to dub obscure and frequently dismal hamlets with the great names of the ancient world was not confined to the inhabitants of New York. Have we not Hannibal and Carthage in Missouri? And Athens and Rome in Georgia? Did

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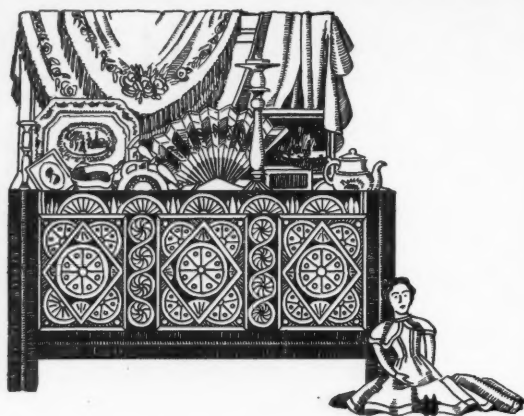
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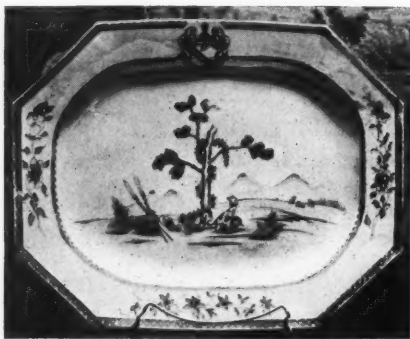
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the practice of calling dogs Pompey and Caesar and Nero also have its origin in this neoclassic rage? Were there dogs with such names previous to the American Revolution? An interesting question.

Mr. Major in his sumptuous volume, treats of one phase of the "Greek Revival" — its effect upon the domestic architecture of the young United States. In the first enthusiasm of those who cultivated the new vogue, private residences were put up on the exact, rigid lines of Greek temples — even to the plumbing, it is safe to say! The style, admirable for buildings of a public character like the Madeleine or the New York Sub-Treasury, was wholly unsuited to American domestic architecture; indeed, to domestic architecture anywhere, but particularly in the climate of the northern United States. Hence it was soon modified for residential purposes to conform to the prevailing harshness or softness of the local type of weather, so that we see in New England a style of departure from the original very different from that which developed in the South. In the South, indeed, the modified Greek has reached something very near perfection in its adaptation of form to comfortable living; in the North it is often stately, but one is always inclined to query whether those second-story rooms high up behind the columns of the portico are not cheerless habitations conducing to the hypochondria of their inmates.

The great value of Mr. Major's work is the lavishness with which the text is illustrated. Apart from the ninety-four photographic reproductions which embellish the type forms there are 168 full page plates — one in color — pictures of representative residences in all parts of the country east of the Mississippi.

EARLY AMERICAN INNS AND TAVERNS. By Elise Lathrop. New York, Robert M. McBride & Company, 1926. XXI + 365 pages; 90 illustrations. Price, \$5.00.

THE pleasure that we have in old inns is due, in great measure, to the large place that they occupy in literature, particularly in the novels of Scott and Dickens — yes, and those of Hardy. An inn always makes an acceptable scene for a stirring chapter, and the reader who likes good fare — and what reader does not — is captivated by appetizing allusions to the genial liquors, the pasties, the beefsteak pies, and what not, with which the landlord regales his guests. Even if the old inns of stagecoach days were not all good, it is the custom to think of them kindly, as we think of our departed great-grandparents, as possessing qualities which their present successors, whether inns or humans, lack.

If American inns have never played as large a part in fiction as those of the old country, they are rich in historic associations, and that is the next best thing to a purely imaginative reputation for good beds and good fare. It is the historic aspect of American inns which forms the subject of this book. The author has been inspired not so much by quality of entertainment as with a desire to compile an accurate record of history. To that end she has traveled extensively up and down the Atlantic seaboard and along the ancient, inland turnpikes as far as the western bank of the Mississippi, jotting down descriptions, examining records of ownership, taking photographs of those establishments which have survived a century or more of vicissitude, and locating the sites of those which have disappeared.

Since it has been necessary to set a definite period to the term "old," the book describes no inn of the eastern and southern sections of the country that boasts less than a hundred years. In the more recently settled districts, the age limit is fixed at approximately seventy-five years. Thus, she leaves out California, because the California state historian says that, to the best of his knowledge, not a single old inn survives in that state. In all that region, which was formerly under the rule of Spain, travelers usually found lodging in the monastery and hacienda — not infrequently in the calaboose.

In her travels through the old states of the Atlantic coast, the author has apparently not overlooked a single tavern or inn at which Washington stopped, either during his campaigning or in

the course of his progresses as President of the young Republic.

Following a general description of the condition and furnishings of the old inns that are still maintained or are preserved as memorials, the author gives a list of all those, of any pretension, which hark back to the Colonial and early Republican periods. The illustrations are abundant and excellent; and some of the inns pictured are here for the first time rescued from the oblivion that soon or late overtakes all old things, even those associated with good sleep and good eating.

To one patent error in the book attention should be directed. The author states that the old Wayside Inn at Sudbury was built in 1820 on the site of an earlier hostelry. Had she written 1720 instead of 1820, she would have been more nearly correct. As to the exact date of the building, information appears to be lacking. The gambrel roof of the central structure suggests some year subsequent to 1750; but not so late as 1800. Beneath its broad shelter are doubtless elements of framing which belong to the days of Queen Anne.

THE QUEST OF THE PERFECT BOOK. By William Dana Orcutt. Boston, Little, Brown and Company, 1926. 316 pages; 85 illustrations. Price \$5.00.

IT is perhaps not quite just to say of Mr. Orcutt that he is less interested in the human side of authorship than he is in the physical side of books. There are pages and pages in this volume which give the reader bright, fresh glimpses of George Bernard Shaw, Maurice Hewlett, Mrs. Mary Baker Eddy, and His Holiness the Pope. Nevertheless, Mr. Orcutt's deepest affections centre on exquisite typography, parchments, illuminations, and bindings. And he imparts his profound knowledge of perfect bookmaking in a style as humanistic as the old Italian scripts that he has studied to such good purpose.

We doubt whether any of the many novels he has written can match in absorbing interest his opening chapter in this work, in which he describes the journeyings and delightful labors that formed the basis of his designs for his "humanistic type," which is as close as any type can ever get to the hand-lettering of the Middle Ages. In this type pattern he introduced the innovation of having several characters for certain letters that are repeated most frequently. Thus, the *e*'s, the *h*'s, the *m*'s in a font, as the reader may see in the specimen page, disclose those minute variations that would be found in even the most painstaking script, variations which give the page character.

The chapters which follow this, on *The Kingdom of Books*, *Friends Through Type*, *The Lure of Illumination*, and so on, which must be like meat and drink to the confirmed typologist, have also their special fascination for the lay reader. The book is richly illustrated with examples of mediaeval scripts and types, illuminations and bindings. The frontispiece, a page from Queen Mary's *Psalter*, is in color.

COLLECTING HOOKED RUGS. By Elizabeth Waugh and Edith Foley. New York and London, The Century Company, 1927. 140 + xi pages, 41 plates. Price \$2.50.

HANDMADE RUGS. By Ella Shannon Bowles. Boston, Little, Brown, and Company, 1927. An *Atlantic Monthly Press* publication. 205 pages, 35 plates. Price \$3.00.

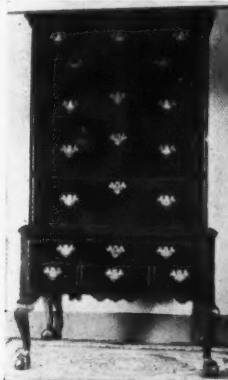
HERE are two books whose virtually simultaneous publication invites almost inevitable comparison. Both are the work of women who have given a good deal of time to the actual collecting, repairing, and making of rugs of one kind and another, and who, accordingly, are offering first-hand information to their readers.

Mrs. Waugh confines her consideration to hooked rugs, which she very properly believes to constitute a genuine American folk art. Like other writers on the topic, she concerns herself with the history of hooked rugs, their design, their materials, and, then, with their decorative importance and the technique of their making.

We cannot entirely agree with Mrs. Waugh's inferences as to the age or origin of hooked rugs, or with her judgment as to the tests for originality of design. In one instance (p. 16) she has, we

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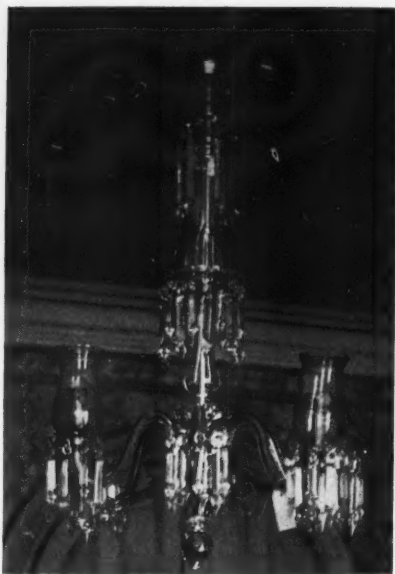
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believe, been too eager to read as an actual date 1784 what may be no more than the numerals 1, 2, 3, 4, appended to an alphabet border. The nature of the design seems to contradict the possibility of an early date, and the numerals are far from clear. If certain parts of the book, however, are taken with a grain of salt, the rest will be found both helpful and interesting.

Mrs. Bowles, in a work no larger than that of Mrs. Waugh, discusses the entire subject of handmade rugs. Besides offering the results of her own experience and observation, she has gone carefully through all the available literature of the subject and has generously acknowledged her obligation. She has, we believe, come nearer to presenting a clear, unprejudiced, and safely tenable consideration of handmade rugs — including hooked — than any one who has previously written on the subject.

As for rug varieties, Mrs. Bowles tells us of braided rugs, knitted rugs, crocheted rugs, patchwork rugs, button rugs, cross-stitch rugs, woven rugs, and embroidered carpets.

She includes, likewise, some valuable information concerning dyeing, after the old fashioned manner, and concerning the actual technique of making.

The two latest additions to the literature of American rugs here noted cover the subject with sufficient completeness and accuracy to satisfy the requirements of collectors and makers for some little time to come. Mrs. Bowles' work is particularly welcome because it so competently broadens the field both of present knowledge and of future interest.

RECEIVED FOR REVIEW

MISCELLANEOUS

ARTISTS AND CRAFTSMEN OF ESSEX COUNTY. By Henry Wyckoff Belknap. Salem, Massachusetts, Essex Institute, 1927. Price \$3.00.

Questions and Answers

Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

346. R. W., *New York*, sends an interesting clock query. The family owns a tall clock which carries a label thus inscribed:

Lawrence Ash — at the Arch, Dial and Two Watches on the West side of Front St. two doors from the corner of Market St., Philadelphia, Pa.

It is dated *September the 6, 1765*.

Has anyone information about this clockmaker?

347. W. J. H., *Connecticut*, is the owner of andirons. On each of the pair is stamped R. WITTINGHAM, N. YORK. Has anyone information about this maker?

348. E. A. S., *New York*, asks information regarding William Dunn of Islington, a clock maker.

In his *Old Clocks and Watches and Their Makers*, F. J. Britten lists William Dunn of Islington Green as working in 1835.

349. D. F. J., *New Jersey*, asks information regarding a curious jug.

It is a piece of glazed pottery, about sixteen inches in diameter, in the form of a ring or large doughnut, and, for filling, has a small neck, about an inch long.

He calls this bottle a *Harvester's Jug*, and suggests that in its prime it was filled with whiskey and carried as a collar around the neck of the harvester while cradling grain.

We are unable to confirm the above suggestions with regard to the precise use of this type of jug, but we can say that it was a fairly common product of some of the New Jersey potteries during the first half of the nineteenth century, and even at a later date.

350. L. W. B., *Massachusetts*, the owner of a nine and one-half inch pewter plate, seeks help in the identification of its maker.

The touch is obliterated except for two straight pillars on either side. The hallmark is described as follows: the first block contains the initials S. C.; the other three blocks are exact duplicates of the corresponding blocks of the hallmark of William Kirby. Can anyone offer assistance here?

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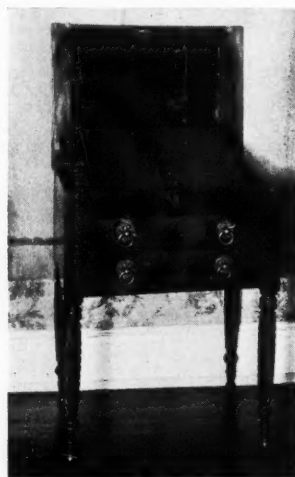


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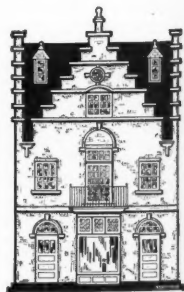
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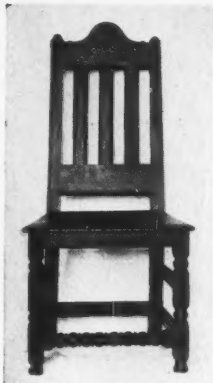


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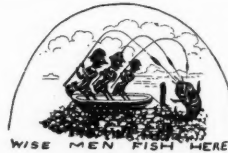
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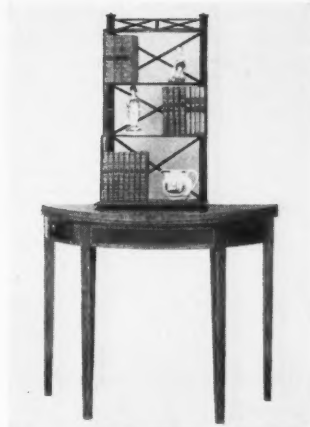
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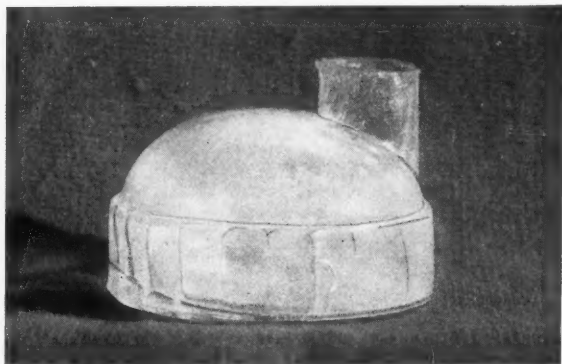


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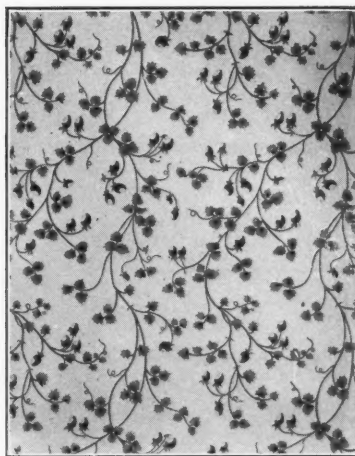
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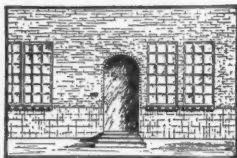
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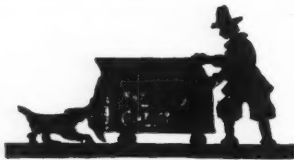
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An original thirteen-star flag, a great rarity. Whaling log books: schooner *Wm. Martin*, 1865-1866; ship *Hercules*, 1830-1831; bark *Waverly*, 1859-1861; ship *Young Phoenix*, 1840-1844; bark *Mary and Susan*, 1874-1875; ship *Canton*, 1847-1851; brig *Thomas Winslow*, 1846-1847; ship *Zephyr*, 1855-1856; ship *Abram Barker*, two voyages 1850-1857; ship *John*, 1836-1838; bark *Keoka*, 1853-1857; ship *Eliza Adams*, two voyages 1867-1876; ship *Congress*, 1857-1859; ship *Governor Troupe*, two separate voyages 1859-1861; ship *Robert Edwards*, 1863-1867; others of lesser interest. Two camels'-hair shawls; large curly maple cornice-top mirror; a variety of furniture both finished and in the rough; Stiegel, blown, three-section mold, and Irish glass; large Chinese lacquer tea caddy, also work boxes; alabaster vases, several pairs also singly.

Another Shop

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GEORGE BATTEN

321 Nassau Street NEW JERSEY

On the Lincoln Highway

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at the
 WATER WHEEL
Historic Dyer's Mill

For the month of July we are offering three fine slant-top desks—the first, in cherry with curly maple front and interior, the second, in cherry with curly maple front and mahogany interior, the third, a fine small-type desk, in solid cherry with an inlaid interior; two original one-piece grist stones, ten inches thick by forty-five inches in diameter; also a fine collection bought from the old homes of the Keystone State including four-post beds in maple, curly maple, and cherry, and many other pieces that belong in an excellent collection of early American antiques.

We are located on the Easton Highway, two miles north of Doylestown, twenty-six miles north of Philadelphia, and ninety miles from New York.

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John Elliott mirror, labeled; courting mirror in original box; Sheraton dressing mirror; Chipendale mirror; fine sea chest with old becketts; sea captain's liqueur chest with beautifully engraved glasses; signed grandfather clock in pine; some good Currier prints; Le Blond ovals; old portraits and silhouettes; historical blue Staffordshire; a full line of furniture, china, glass, and fabrics.

Collectors Pieces



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4. A Hepplewhite fireside wingchair
with stretcher base.
5. A pair of mahogany Sheraton side
chairs.
6. A small mahogany fireside seat.
7. A pair of small carved Victorian
totes upholstered in rose velour.
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10. An English grandfather clock with
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Pine oval-top table, Queen Anne feet, splay legs, drawer, all original, \$60;
cherry low-post bed, turned cuff, large acorn tops on posts, 4 feet 9 inches
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heavy, ten-paneled, blood ruby Bohemian wedding goblets with ten-
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flowers, and inscriptions, finely cut and engraved, write for history, \$35;
half-pint old spiral Pitkin flask, olive, proof, \$38; three fine little Victor-
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It is an example of the
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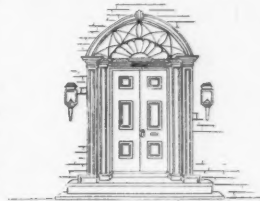
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A pair of carriage lamps on either side of a doorway, fireplace, or gateway lends a charming effect. They are also sought for to place on wrought iron stands as bridge lamps.

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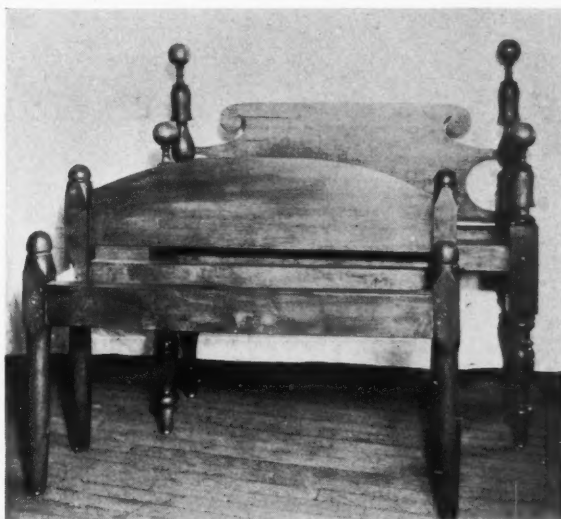
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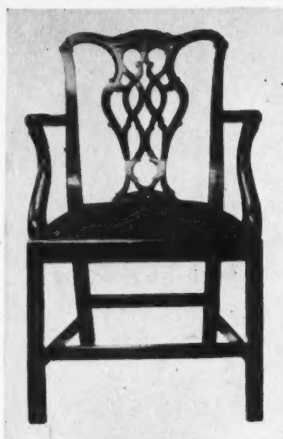
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3 two-part Dining Tables
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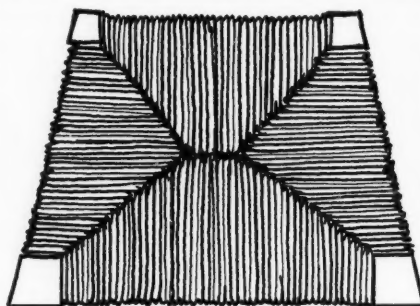
Chippendale mahogany stretcher sofa, \$325; Sheraton mahogany inlaid sideboard, \$500; Eli Terry pillar and scroll clock, \$100; Seth Thomas same style, \$50; cherry broken-arch grandfather clock, eight-day movement, moon and calendar, \$225; another in walnut, without moon, \$200; thirty-hour arched-top inlaid mahogany grandfather clock, English brass movement, \$175; mantel clocks, \$10; very fine fruitwood arrow-back writing-arm chair; double-bow Sheraton-type Windsor settee, \$100; set of eight Georgian chairs, 2 arm 6 side, \$300; set of six Sheraton mahogany chairs, \$225; Colonial mahogany sideboard in the rough, \$40; Windsor-type armchair, for high-type desk, \$50, in slat back, \$40; set of six Hitchcock side chairs, all original, \$125; walnut secretary-bookcase, \$100; mahogany high-post tester bed, \$100; three-part Hepplewhite mahogany dining table, \$450; mahogany wingchairs, Georgian period, \$175 and \$200; maple day bed, \$25.

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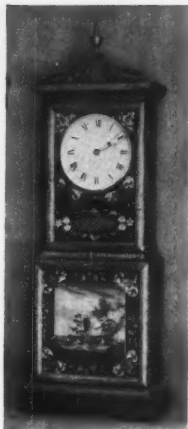
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Four green Stiegel open Salts
Amethyst Sandwich glass Dish
Amethyst Sandwich Vase
Very large Worked Picture

A. H. HAZARD

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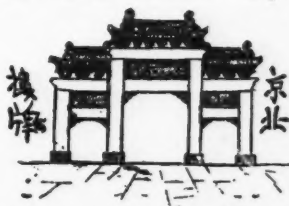
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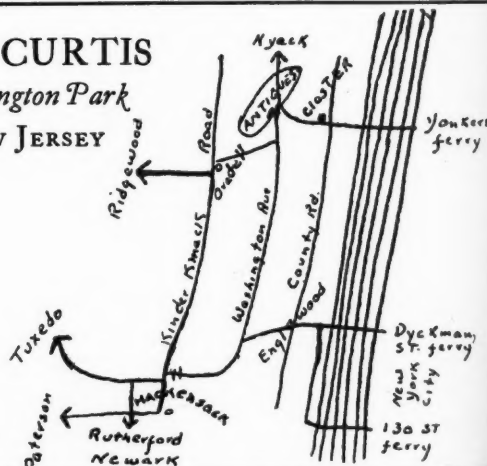
Established 1861

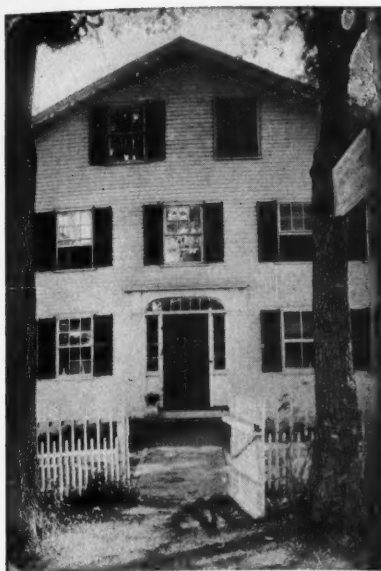
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A STEP FROM THE MEMORIAL HALL



CHIPPENDALE MAHOGANY KNEE-HOLE DESK, C. 1780, CEDAR LINED, DARK COLOR, 3 FEET 4 INCHES WIDE, 2 FEET 8 INCHES HIGH, 1 FOOT 9 1/2 INCHES DEEP

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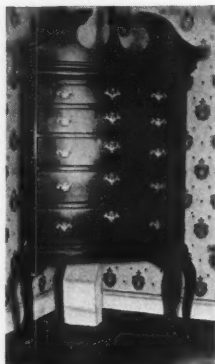
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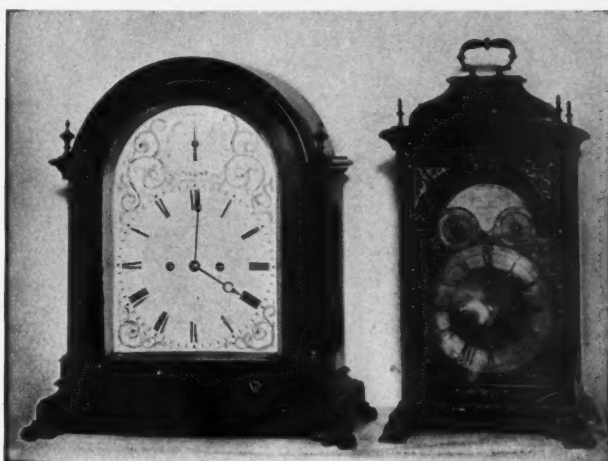
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English Bracket Clock by
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English Bracket Clock
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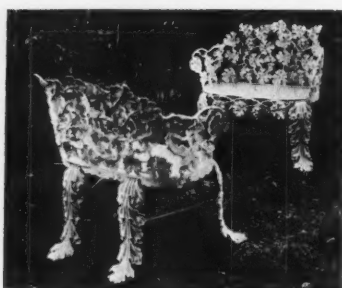
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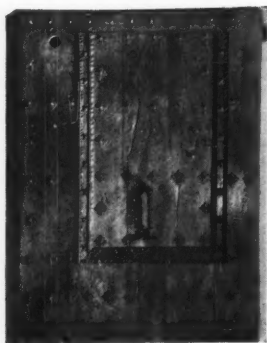
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PLAZA 0876

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wishes to announce that she is now in Europe in quest of additions to her present rare collection of antiques. She will return in October, at which time her customers and others will be invited to inspect her finds.

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1927

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ALL-DAY ANNIVERSARY SALE

At this sale a free lunch will be served to all present. To make it more interesting, a valuable early American antique will be sold every 20 minutes at all of these sales, and smaller antiques will be sold in between. You are cordially invited to attend. All lovers of antiques will certainly enjoy these sales.

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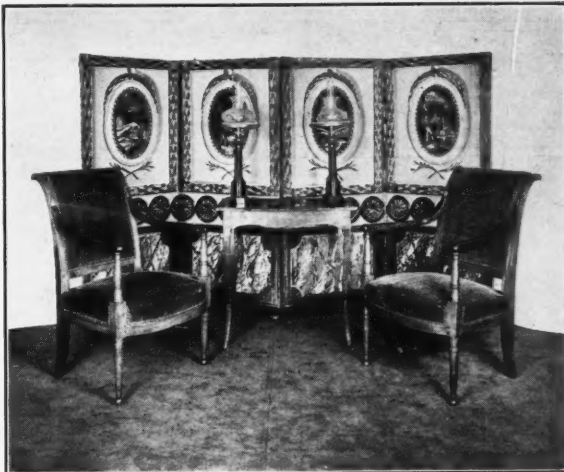
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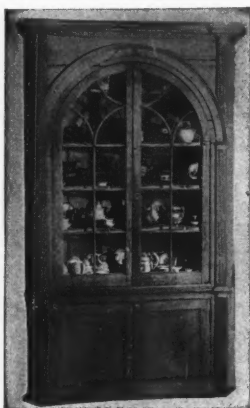


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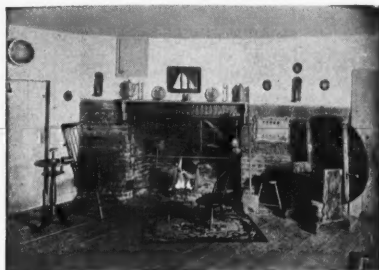
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AUCTION OF RARE ANTIQUES AND EARLY AMERICAN FURNITURE

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at KENT, CONNECTICUT

Thursday, July 7, at 10:00 A. M.
(Daylight saving time)

Descriptive folders sent on application from
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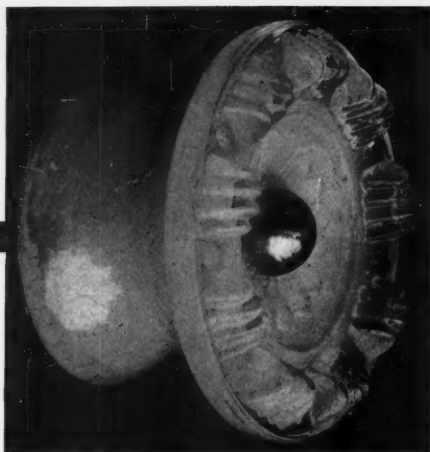
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LINEN : CHINA : GLASS : RUGS

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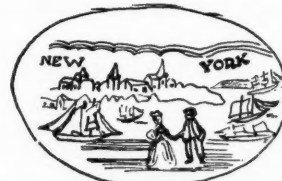
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GLASS OF ALL KINDS
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SPODE :: BRISTOL :: STAFFORDSHIRE
SALTS AND CUP PLATES



EARLY AMERICAN GLASS AND PRINTS

Antique walnut Italian butterfly table, similar to
one in right-hand corner, page 391, ANTIQUES for
May, width 47 inches, length 55 inches.
Small scrolled open pine kitchen dresser, 1 pan-
eled door underneath, H. & L. hinges, 3 scrolled
shelves, 42 inches long, 19 inches wide, 7 feet high.
Refinished.

Green South Jersey glass hanging lantern.

MARTHA MORGAN

847 Lexington Avenue, NEW YORK CITY

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In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

WANTED

BITTERS BOTTLES, SEND FULL DESCRIPTION, color, size, lettering, shape; also historic flasks. It will pay you to write me. EDWIN LEFEVRE, Dorset, Vermont.

STODDARD AMBER PITCHERS, BOWLS, other hollow ware; flasks, inkwells, decanters. Pay best prices. Send description, rough drawing, if possible. Quote prices. No. 927.

HISTORICAL FLASKS, ESPECIALLY IN colors; lacy, conventional, and historical cup plates; historical blue china; and all kinds of early blown glass. Highest prices paid for any of the above. It will pay you to write to me before selling. N. C. GERT, Mechanicsburg, Ohio.

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FRAMING TIMBERS OF A COLONIAL house of late 1600 or early 1700 built in New England, with oak floor boards pit sawed, and pine sheathing feather-edged. Write to HOWARD W. LANG, 49 Mt. Vernon Street, Boston, Massachusetts.

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I WILL BUY OLD PAMPHLETS, BROAD-sides, pictures, books, letters, stamps. Send for free booklet of items wanted. G. A. JACKSON, 20 Pemberton Square, Boston, Massachusetts.

LETTERS WRITTEN BY PRESIDENTS, FA-mous statesmen, generals, etc., no signatures; Revolutionary diaries, early account books, single printed sheets, pamphlets, bound volumes of newspapers, laws, etc., before 1800. CHARLES F. HEARTMAN, Metuchen, New Jersey.

OLD SILVER SPOONS AND OTHER OLD silver. Either write full description or send on approval at my expense. C. G. RUPERT, Wilmington, Delaware.

LOWESTOFT: U. S. SHIP, EAGLE — MASONIC — Cincinnati, New York State, and other coats of arms excepting Rhode Island. Highest prices paid. EDWARD CROWNSHIELD, Stockbridge, Massachusetts.

A THREE-PART INLAID DINING TABLE; A serpentine-front inlaid sideboard; an inlaid serving or dressing table; a Queen Anne wingchair with stretchers. A. D. COMPTON, 605 West 142nd Street, New York City.

PERFECT HORN OF PLENTY GLASS; OVER-lay lamps; lamp globes, five or six-inch base; Chippendale mirror; small curly maple bureau. Send price and description. MAPLE VIEW ANTIQUE SHOP, Maple View, New York.

FOR SALE

PRIVATE SALE OF ANTIQUES, COLLECTION sacrificed: Cherry drinking board; desk with top; five Audubon pictures, framed; coverlets; other things. Photographs sent. MRS. CHAS. E. GOULD, 936 Cherokee Road, Louisville, Kentucky.

MAYSVILLE, KENTUCKY — OPPOSITE THE Atlantic and Pacific Highway at the town of Aberdeen, Ohio — THE MAYMIE CLIFT SHOP, rich in colored glass and Colonial furniture.

BUFFALO HEAD, SPLENDIDLY MOUNTED, \$85; authentic Henry Clay chair, \$500; portrait of *Colonial Gentlemen* in oval frame, \$125. STERN'S ANTIQUE SHOP, 221-223 Royal Street, New Orleans, Louisiana.

RARE EARLY AMERICAN GLASS: COLLEC-tor's collection of distinguished pieces for sale at \$500. If you are sincerely interested, write for complete description. No. 935.

RECEIVING NUMEROUS SMALL COLLEC-tions of nice hooked rugs direct from country points, some need a little mending or cleaning. Can give genuine bargains. Write for particulars. No. 928.

JOHN BAILEY HOUSE, HANOVER, MASSA-chusetts, is open for the season with a fine collection of hooked rugs, including art squares; also furniture, china, bric-a-brac, etc.

BLACKSTONE ANTIQUE SHOP: GOVERNOR Winthrop desk, broken arch top, secret drawers; secretaries; serving board; clothes press; mad-stone. Box 29, Blackstone, Virginia.

COMPLETE HEAVY LIGHT-BLUE ADAMS dinner set: Four platters, two covered and two uncovered vegetable dishes, one dozen plates. Price, \$300. MRS. F. S. NORTHRUP, Lambertville, New Jersey.

W. P. McNARY, BANNOCK, OHIO, 17 MILES west of Wheeling, West Virginia, carries a general line and invites correspondence and calls. Free summer list.

FRANKLIN SHIP BOTTLE, SEVERAL RAIL-road and a Washington-Jackson, at reasonable prices. No. 930.

PAIR OF RARE SILVER LUSTRE TOBY salts; also fine silver resist pitcher. No. 931.

COMPLETE SET OF Antiques FROM COM-mencement, in perfect condition. What offers? No. 926.

AMETHYST FLUTED POCKET FLASK; 7-inch octagonal Sandwich Pennsylvania Steamboat plate; green diamond Stiegel creamer. No. 934.

BLUE STIEGEL CUP PLATES, WINE COLOR and Henry Clay; swell-front bureaus; two tavern tables; stands; tallow candles; and bottles. MARSHALL E. GEARHART, Vicksburg, Pennsylvania.

WESTWARD HO DISHES; 300 CUP PLATES, flasks, glass; McMurrays Flasks & Bottle Book, send for sample page. W. E. McMURRAY, 343 West First Street, Dayton, Ohio.

DUNCAN PHYFE MAHOGANY SQUARE tilt-top pedestal table, \$90; small cherry Pembroke table, X stretchers, \$55; set of six maple Sheraton-type chairs, rush seats, scraped ready to refinish, \$90 for the six; etc. NORAH CHURCHMAN, 7350 Rural Lane, Mt. Airy, Philadelphia, Pennsylvania.

YOUNG MAN WITH WIDE EXPERIENCE desires position with reputable shop. Many years with nationally known Washington Shop. At liberty July 1st. Excellent buyer and able salesman. Address A. C. D., 1629 Kay Street, N. W., Washington, D. C.

RARE SHERATON INLAID CORNER TABLE; Chippendale armchair, American; inlaid small chest of drawers, original brasses; shaving stands; lamps. MRS. J. M. SMITH, Highland Avenue, North Wales, Pennsylvania.

IMPORTANT SALE OF ANTIQUES AT AUC-tion Saturday, July 2nd, at 10.30 A.M., to be held at RIDGEFIELD TOWN HALL, Ridgefield, Connecticut, rain or shine.

OLD PLASTER FIGURES; BOOKMARKS; overlay lamps; witch ball; six Bristol colored glass finger bowls; curly maple desk and small stands; historical blue teapot and sugar bowl. LILLIAN C. IVES, 272 State Street, Albany, New York.

OIL PAINTINGS ON GLASS FOR MIRRORS and clocks; also ships for framing. Halfway between Hillsdale, New York and Great Barrington, Massachusetts. JOHN F. WILLIAMS, Great Barrington, Massachusetts. R. F. D. 3.

RARE SCREW POST CANDLE STAND WITH circular top and revolving candle bar; carved mahogany tip and turn table; Sheraton chairs, upholstered in satin damask; lighting fixtures; pewter; hooked rugs. WILLIAM A. DICK, JR., 2015 Penn Avenue, Wilkesburg, Pennsylvania.

AUNT LYDIA'S ATTIC: DON'T FAIL TO visit Aunt Lydia when in Boston — 10 miles west. Rummaging days Tuesday, Thursday, and Saturday. For appointments call Center Newton 0691. EDITH GARDNER MEISSNER, 795 Chestnut Street, Waban, Massachusetts.

BENJAMIN FRANKLIN PROVERB PLATES; cup plates; bird salts; Sandwich salts and candlesticks; quilts; coverlets; curly maple chests, stands, beds, slat-back rocker; desks; clocks. CRAWFORD STUDIOS, Richmond, Indiana.

TWO 10 1/4-INCH BLUE STAFFORDSHIRE plates: *Landing of LaFayette*, marked *Clews* and *Landing of the Pilgrim Fathers*, (shows slight wear of glaze on part of rim) marked *Enoch Wood & Sons — Burslem*. Perfect condition. Best offer. No. 932.

16-INCH PEWTER PLATTER, HOLE BOT-tom; fireplace pot lifter; two letters, 1823 and 1827; documents — Captaincy appointment, 169 Infantry, 1816, signed *Daniel A. Tompkins*, *New York Governor* and *Government Land Deed*, 1841, signed *United States President, John Tyler*. C. S. HOOVER, 403 South Pleasant Street, Belding, Michigan.

SMALL HEPPLEWHITE INLAID CHEST OF drawers, solid burl walnut, \$200. Particulars and excellent photograph sent on request. No. 933.

100 BOTTLES AND FLASKS, SOME RARE; prints; early glassware; other items. Send for free lists. J. E. NEVIL, Washington C. H., Ohio.

CHIPPENDALE DROP-LEAF TABLE, \$25; arm Windsor, \$30; stretcher table, \$60; Hepplewhite bureau, \$75; pair of half-round tables, \$75; rosewood melodeon, \$25; goose-neck rocker, \$45; burl maple and cherry sideboard, \$150; mushroom armchair, \$35; mahogany sofa, \$20; pink lustre, pink Staffordshire teapots, \$20 each; high cherry blanket chest, \$40; Bird of Paradise coverlet, \$40. Pictures on request. No. 936.

PLAYTHINGS OF LONG AGO: TWENTY-one piece tea set, complete and perfect, \$15; lovely old doll, complete, original clothing, \$15; chest of drawers, \$12. EMERSON, 14 S. 39th Street, Philadelphia, Pennsylvania.

RARE CUP PLATES: PLOW; ROUND FULTON Steamboat; octagonal eagles; Victoria; beehive, 11 bees; blue rayed eagle; starless eagle; blue Ft. Pitt; hound; and many others both historical and conventional, clear and in color. N. C. GEST, Mechanicsburg, Ohio.

SEVERAL CHOICE QUEEN ANNE AND CHIP-pendale pieces. Reasonable prices. Box 108, Norwich, Connecticut.

WARD AT WILLIMANTIC OFFERS: RARE Windsor table, very early; turnip-foot pine chest; glassware; prints; cupboards; and many other items, reasonably priced. L. F. WARD, 626 Main Street, Willimantic, Connecticut.

FRANKLIN STOVE, \$45; HUTCH TABLE, \$30; brass fender, \$25; ship model, \$20. ESTHER WALKER, Rose Tree Road, Media, Pennsylvania. Telephone Media 728. Twelve miles south of Philadelphia.

STIEGEL GOBLET, BEAUTIFUL. WILL SEND photograph. DIFFENBAUGH, Monmouth, Illinois.

SHERATON SOFA, MAHOGANY, GOOD ORI-ginal condition; two Sheraton buffets; pair of mahogany cross-stretcher Chippendale tables; inlaid Hepplewhite card table; Terry clock; two medial stretcher tavern tables; two early seats. JOHN J. COBB, 1000 State Street, Knoxville, Tennessee.

ARE YOU GOING TO LONDON? IF SO, HUNT for HIDDEN TREASURE at 14c Mason's Yard, Duke Street, Piccadilly. It is a quaint old garret over what used to be the King's stables, and you will find there the most interesting things, collected by one who understands the American taste.

A COLLECTION OF BLUE AND WHITE Dutch Delft pottery plates, all of which were made by the famous Dutch potters of the 17th and 18th centuries. 250 pieces, including 150 plates of which 75 are thirteen inches and over. Now on exhibition at one of the principal museums in England. For preliminary information apply ELKINS, 520 Montana Avenue, Santa Monica, California.

ANTIQUES MAGAZINE FOR 1922, 1923, AND 1924 complete, also an extra copy of January 1922. All copies in perfect condition. No. 929.

FOUR NINE-SPINDLE BOW-BACK AND FAN-back Windsors; six rattail pewter spoons; two miniature bureaus, one stenciled; Antiques complete through 1926; C. & I. prints—*Seal Rocks, California, Autumn, The Turn of the Tide*; Mohican Indian hamper. MEADOW ROCK FARM, Wilton, Connecticut.

ANTIQUES: LARGE STOCK OF FURNITURE, original or restored; rush-seated chairs; mirrors; china; glass; samplers; silhouettes; pewter; prints; oil paintings. G. H. CRAWFORD, 49 Bridge Street Row, Chester, England.

IMPORTANT SALE OF ANTIQUES AT AUC-tion, Saturday, July 2nd at 10.30 A.M., to be held at Ridgefield Town Hall, Ridgefield, Connecticut, rain or shine.

GENUINE ANTIQUE INDIA SHAWL, DARK red and black, in fine condition, worth \$150. MRS. A. A. SCHMIDT, 34 East Virginia Avenue, Phoenix, Arizona.

ANTIQUE HOSPITAL, EXPERT REPAIRING of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 896 3rd Avenue, New York City.

RUSH CHAIRS; ROCKERS; BUREAUS; clocks; china cabinet; tables; Sheffield plate; glassware. POHLMAN'S ANTIQUE SHOP, 767 Michigan Avenue, Buffalo, New York.

PREHISTORIC SILESIAN COLLECTION OF the early bronze and iron age, consisting of about 400-450 different pottery vessels, urns, toys, ladles, cups, etc., of various sizes, partly with graphite-cover, partly light-colored and of about 120 pieces of bronze and iron ornaments such as pins, rings (neck and arm), buttons, etc., out of 250 graves. Age, from 2000-3000 years. Details and photographs on request. B. FLINSCH, Bockenheimer Landstr. 70, Frankfurt O. M., Germany.

OLD COLONIAL HOME SURROUNDED with boxwood and old shade trees, near Trenton, New Jersey. Two other houses included. MRS. NORMAN WHITE, Yardville, New Jersey.

WHEN GOING FROM MONTREAL TO QUE-bec, do not fail to stop at CAMP ARROWHEAD ANTIQUE SHOP, at Lighthouse near Pointe du Lac, eight miles west of Three Rivers, P. Q., where you will find pink lustre; old silver; quaint chairs; lovely quilts and hooked rugs.

THREE CURRIER & IVES PRINTS, LARGE folios, full margins, original gold frames. Subjects: American Field sports, on a point, dated 1857; hunting, fishing, and forest scenes—*Shantying on the Lake Shore*; hunting, fishing, and forest scenes—*Good Luck All Around*. Best offer. ANDREW D. DERRICK, 126th Street & 7th Avenue, Troy, New York.

YOUR OPPORTUNITY—TWO SMALL MAPLE highboys, cheap; old maple low-post beds in pairs, ready to use, \$35 each; tall slender-post curly maple beds with testers, good ones, \$75 and \$85, complete. W. J. FRENCH, 539 Lancaster Avenue, Bryn Mawr, Pennsylvania.

GOLD RING WITH PINK SAPPHIRES; PEW-ter porringer; yellow Sandwich bottle; green glass kerosene lamp; green-edged gravy boat; Parian hand vase; colored glass salts; amber lustres; Bristol glass mugs. YELLOW CAT SHOPPE, MARTHA KINGSBURY COLBY, 4 Church Street, On the Common, Bradford, Massachusetts.

SANDWICH GLASS, INCLUDING A VARI-ety of pieces in black and white, salts, compotes, covered jars in peacock and horn of plenty design; flasks—sunburst, violin, Washington-Taylor, eagle, Washington-Jackson; also snuff bottles; Currier and other prints including Life of Sportsmen, Cider Making, Seasons, American Country Life, Baltimore, set of Prodigal Son; two attractively colored French prints in original frames; corner cupboard from old Carolina home. G. S. THAYER, 14 Eighth Street, New Bedford, Massachusetts.

AMERICAN MAPLE ROUNDABOUT CHAIR, Dutch-front legs, good turnings, X stretchers, fine original condition, \$140; American Sheraton shaving mirror, three drawers, bow front, inlaid, old glass, perfect, \$75; old iron and brass door knocker, a good piece, \$25; Richard Lee pewter porringer, \$65. H. V. BUTTON, Waterford, New York.

BEAUTIFUL NAVAJO INDIAN RUGS, IN-dian basketry, all tribes; pottery; beadwork and silverwork; Indian collections. Appointment or mail only. J. G. WORTH, 9 East 59th Street, New York City.

PRICED TO SELL, AUTHENTIC ANTIQUES: Corner cupboards; field beds; chairs; pewter; glass; etc. Send for monthly bulletin. C. F. McDONALD, Englishtown, New Jersey.

TEN-FOOT OCTAGON-POST MAHOGANY bed, canopy crotch mahogany; curly maple pieces. Send a list of your wants. BLUE HOLE ANTIQUE SHOP, Castalia, Ohio.

FRANKLIN FIREPLACE STOVE; SAMUEL Terry clock; New York State map dated 1856; thumb-print glass; curly maple high-post bed; George Washington coverlet; collection of bottles. RUSSELL M. SEEKINS, Ellington, New York.

FRANKLIN STOVE; SETTLE; SETTEE; Sleepy Hollow Chair; Sheraton sideboard, 76 inches; dining table, two parts; oak slant-top desks; many other things. Tourists accommodated. HOLDEN HOUSE, Sandy Creek, New York.

FLASKS: CORN FOR THE WORLD, AMBER, quart, \$20; *Traveler's Companion*, amber, quart, \$6.00; *Union*, amber, quart, \$8.00; Stiegel-type, fluted, pint, green, \$25; sunburst, pint, ribbed, green, \$15; several others. Lists. PRENTICE, 241 West Water Street, Elmira, New York.

RARE ADAM ENGLISH MAHOGANY HIGH-boy, inlaid with fans and tulips; green pint violin flask; blue Chillicothe vegetable dish. The SPINNING WHEEL ANTIQUE SHOP, 704 North High Street, Columbus, Ohio.

ERECTED ABOUT 1750. HOUSE OF ELEVEN rooms, with four-room cottage. Main rooms and halls beautifully paneled, eight fireplaces. Everything in original condition, and fine state of preservation. Old well built for previous house, eight acres with wonderful old elms and pine grove. H. A. HAMILTON, 22 High Street, Danvers Square, Danvers, Massachusetts. Telephone Danvers 1015 or 567R.

ROYAL BLUE GLASS FINGER BOWLS, \$5.25 each; rope acorn frame, \$10; reproduction of large Chippendale frame, old, lovely, curly maple, \$20; gunboat model, \$65; C. & I. head, \$1.00 each; amber and other glass; mahogany ogee clock, \$5.00; small eight-day column clock, \$10; pair of gold and white oval vases, \$4.00; *Godeys*, early, 75c and \$1.00; many other things. MAPLE VIEW ANTIQUE SHOP, Maple View, New York.

"OLD FURNITURE"—NEW MAGAZINE DE luxe: Woodwork, glasswork, textiles, ceramics; richly illustrated. First issue, 80c stamps, check. Subscription \$7.50. E. M. DUNBAR, 1 Rowena Street, Boston, Massachusetts.

CARVED FOUR-POST TESTER BEDS, COM-plete, cherry, \$325, San Domingo mahogany, \$250; bureau-desk, full columns, claw feet, \$100. Photographs furnished. No. 937.

TWO COMPOTES, CREAMER, SUGAR IN Westward Ho, \$25; large collection of old glass, china, pewter, and furniture. MRS. DON HOOVER, 505 North Eighth Street, Quincy, Illinois.

ONE 8 3/4-INCH PEWTER PLATE, G. LIGHT-ner, large eagle mark in two places; one 10-inch coffee pot, J. H. Palethorpe, see illustrations in Kerfoot's book, page 296. Both pieces in fine complete original condition. Best offer. DAVIS BROTHERS, Kent, Ohio.

ANTIQUES MAGAZINE: JANUARY TO DE-cember 1922; extra copy February 1922; nine months 1923; January to December 1924; January to August 1925. Make offer for part or all. No. 938.

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance.

Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked * will be found in the display columns.

ARKANSAS

*LITTLE ROCK: THE ANTIQUE SHOP, 619 Scott Street.

CALIFORNIA

*BALBOA: J. N. BRAMWELL.

CONNECTICUT

*DARIEN: MR. AND MRS. RALPH RANDOLPH ADAMS, 390 Post Road.

GREENWICH: THE SPINNING WHEEL SHOP, MR. AND MRS. DOWNING, Old Post Road and Maher Avenue.

*HARTFORD: MORRIS BERRY, 519 Farmington Avenue.

NEW HAVEN:

MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.

*THE SUNRISE SHOP, 148 York Street.

NEW LONDON

*THE SNUG HARBOR ANTIQUE SHOP, 425 Main Street.

THOMAS T. WETMORE, 447 Bank Street.

*PLAINVILLE: MORRIS BERRY, 80 E. MAIN STREET.

RIDGEFIELD: THE NOOK, Norwalk Road.

*SOUND BEACH: D. A. BERNSTEIN, Adams Corner Post Road.

WESTPORT: WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

*WEST HAVEN: MARIE GOUIN ARMSTRONG, 277 Elm Street.

ILLINOIS

*CHICAGO: BENJAMIN K. SMITH, 77 West Washington Street. Appraiser.

*GLENCOE: FAIR OAKS, 615 Greenleaf Avenue.

IOWA

OTTUMWA: ANTIQUE SHOP, MRS. D. C. BROCKMAN, 132 West Fifth Street.

MAINE

BANGOR: THE THREE GABLES, 204 Broadway.

*BATH: FITZGERALD BROS.

BREWER: NEW ENGLAND ANTIQUE SHOP, 24 State Street.

BRUNSWICK: MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street.

*OGUNQUIT: SHOP OF THE TWO YOUNG MEN.

PORTLAND: CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.

ROCKLAND:

*COBB-DAVIS, INC.

SHEEPSKOT (Wiscasset): THE NELSON HOME-STEAD.

*SKOWHEGAN: FISCHE HOUSE, Lakewood Inn.

*WALDBORO: WARREN WESTON CREAMER.

MARYLAND

*BALTIMORE: THE OLD WALLPAPER HOUSE, 15 West Franklin Street. Reproduction of old wallpaper.

BEL AIR: BEL AIR ANTIQUE SHOP, Bond Street. General line.

MASSACHUSETTS

*ACCORD: QUEEN ANNE COTTAGE, KATRINA KIPPER.

*AUBURNDALE: WAYSIDE ANTIQUE SHOP, 2078 Commonwealth Avenue.

BOSTON:

*NORMAN R. ADAMS, 136 Charles Street.

*BIGELOW, KENNARD & CO., 511 Washington Street.

*BOSTON ANTIQUE SHOP, 59 Beacon Street.

*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.

*HENRY J. FITZGERALD, 81 Charles Street.

*FLAYDERMAN & KAUFMAN, 68 Charles Street.

*GEORGE C. GEBELIN, 79 Chestnut Street. Old silver.

*MARTIN HEILIGMANN & SONS, 228 Columbus Avenue. Restoring and Repairing.

*HICKS GALLERY, 18 Fayette Street.

*KING HOOPER SHOP, 73 Chestnut Street.

*E. C. HOWE, 73 Newbury Street.

*JORDAN MARSH CO., Washington Street.

*LOUIS JOSEPH, 381 Boylston Street.

*THE LANCASTER ANTIQUE SHOP, 25 Fayette Street.

*WILLIAM K. MACKEY CO., 7 Bosworth Street. Auctioneers and Appraisers.

*NEW ENGLAND SALES ASSOCIATION, INC., 222 State Street. Hooked rugs.

*OLD ENGLISH GALLERIES, 88 Chestnut Street.

*OX BOW ANTIQUE SHOP, 130 Charles Street.

*THE RENAISSANCE GALLERIES. A. LUALDI, INC., 11-13 Newbury Street.

*I. SACK, 85 Charles Street.

*SHREVE, CRUMP & LOW, 147 Tremont Street.

*SPINNING WHEEL ANTIQUE SHOP, 35 Fayette Street.

*H. STONE'S ANTIQUE SHOP, 301 Cambridge Street.

*S. TISHLER, 80 Charles Street.

*TORREY, BRIGHT & CAPEN COMPANY, 43 Newbury Street. Hooked rugs.

*ROBERT C. VOSE GALLERIES, 559 Boylston Street.

*YACOBIAN BROTHERS, 280 Dartmouth Street. Hooked rug repairing.

*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.

*BUZZARDS BAY: MRS. CLARK'S SHOP. CAMBRIDGE:

*THE BULLSEYE SHOP, 54 Church Street.

*WORCESTER BROS., 23 Brattle Street.

*CHATHAM: THE TREASURE SHOP, HELEN TRAYES.

*CONCORD: THE CHEST, Lexington Road.

DEDHAM: LOUISE L. DEAN, 293 Walnut Street.

*EAST GLOUCESTER: WAYSIDE ANTIQUE SHOP, 262 East Main Street.

EAST SANDWICH:

*EUGENIE HATCH, Twin Gables.

THE OLD BOAT SHOP, A. N. H. WEBBER. General line.

*EAST TAUNTON: ED WHITNEY, The Maples, 1150 Middleboro Avenue.

*EAST WAREHAM: W. W. BENNETT, Twin Gateway.

FITCHBURG: THE ANTIQUE SHOP, 682 Main Street.

*GARDNER: COLONIAL RUSH SEAT COMPANY, 226 Main Street. Rush seating.

GLOUCESTER:

LITTLE RIVER ANTIQUE SHOP, ANNIE L. WOODSIDE, Woodward Avenue.

*F. C. POOLE, Bond's Hill.

*HAVERHILL: W. B. SPAULDING, 17 Walnut Street.

HYANNIS:

*H. STONE'S ANTIQUE SHOP.

*THE TREASURE SHOP, HELEN TRAYES.

IPSWICH:

*R. W. BURNHAM.

JOSEPH SALTZBERG, 5 South Main Street. Wholesale antiques.

*THE VILLAGE GREEN SHOP, 59 South Main Street.

KINGSTON: KINGSTON ANTIQUE SHOP.

*LANCASTER: THE LANCASTER ANTIQUE SHOP, Main Street.

*LONGMEADOW: E. C. HALL, 145 Longmeadow Street.

*LOWELL: FLORA M. BOARDMAN, 107 Clark Road.

*LYNNFIELD CENTER: SAMUEL TEMPLE.

*MANSFIELD: HEARTSIDE ASSOCIATES.

*MARBLEHEAD: KING HOOPER MANSION.

*MARION: MRS. MARY D. WALKER, Front and Wareham Road.

*MARSHFIELD: CARESWELL SHOP.

*MATTAPAN: H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.

*METTAPOISETT: S. ELIZABETH YORK.

NEW BEDFORD:

*MRS. CLARK'S SHOP, 38 North Water Street.

*THE COLONIAL SHOP, 22-24 North Water Street.

*NORTHBORO: G. L. TILDEN, State Road.

*ORLEANS: THE SAMPLER, Monument Road. PITTSFIELD:

*MISS LEONORA O'HERRON, 124 South Street.

*OSWALD'S ANTIQUE SHOP, 11 Linden Street.

*PLYMOUTH: YE BRADFORD ARMS, 59 Court Street.

SALEM:

*DANIEL LOW CO.

*RETIRE BECKETT HOUSE, Turner Street.

*SOUTH ACTON: THE ACTON ANTIQUE SHOP SOUTHBRIDGE: M. E. CHENEY, North Woodstock Road.

SOUTH SUDBURY:

*FULLER & CRANSTON, Old Boston Post Road.

*GOULDING'S ANTIQUE SHOP.

*STOCKBRIDGE: THE OLD CORNER HOUSE, EDWARD CROWNSHIELD.

*TAUNTON: THE WINTHROP ANTIQUE SHOP, 134 Winthrop Street.

*WARREN: C. E. COMINS.

WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

MISSOURI

*KANSAS CITY: CURIOSITY SHOP, 1901-1911 Main Street.

NEBRASKA

OMAHA: BADOLLET SHOTWELL, 411 South 38th Street.

NEW HAMPSHIRE

*CENTER SANDWICH: BLANCHARD'S ANTIQUE SHOP.

CONCORD: HARRY P. HAMMOND, 205 North Main Street.

*FRANKLIN: WEBSTER PLACE ANTIQUE SHOP.

*HANCOCK VILLAGE: FULLER HOMESTEAD, HELEN FOWLE.

*HANOVER: LOUISE PORTER CARLETON, 4 Occom Ridge.

KEENE:

COURT STREET ANTIQUE SHOP, 145 Court Street. KEENE ANTIQUE SHOP, MRS. HELEN S. POLLARD, 256 Washington Street.

MANCHESTER: SPIROS DOUVLIS, 184 Chestnut Street.

*PETERBORO: THE WILSON TAVERN SHOP, STEPHEN VAN RENSSELAER.

*PORTSMOUTH: J. L. COLEMAN, 217 Market Street.

NEW JERSEY

*CAMDEN: CAMDEN ANTIQUE SHOP, JAMES F. IANNI, Haddon Avenue and Liberty Street.

CLOSTER: CLOSTER ANTIQUE SHOP, SARA M. SANDERS, Alpine Road.

*EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.

FREEHOLD:

*THE HOUSE WITH THE BRICK WALL.

LILIAN WILKINSON, 6 Lincoln Place.

HADDONFIELD:

*FRANCES WOLFE CAREY, 38 Haddon Avenue.

*MARTHA DEHAAS REEVES, 20 Potter Street.

*HARRINGTON PARK: A. L. CURTIS.

HOPEWELL: WILMER MOORE, 18 West Broad Street. General line.

*LIBERTY CORNER: BERYL DE MOTT.

MONTCLAIR:

*F. S. CAPOZZI, 337 Bloomfield Avenue.

*THE PEKING PAILOU, 147 Watchung Avenue.

*MORRISTOWN: OLD FRANCE, JANE H. SWORDS, 150 South Street.

MOUNT HOLLY: R. W. WILLS, 11 Ridgway St.

PHALANX, Monmouth County: PHALANX SHOP OF ANTIQUES.

PLAINFIELD:

*ESTHER CATLIN, 210 West 8th Street. Wholesale.

THORP'S ANTIQUE SHOPPE, 321 West Front Street. General line.

*PRINCETON: GEORGE BATTEN, 321 Nassau Street.

SHORT HILLS: THE WHALER, Hobart Avenue.
SUMMIT:

- *THE BANDBOX, JOHN M. CURTIS, 320 Springfield Avenue.
- BOB & JERRE'S BARN, BARBARA BOWMAN BIRD, Jerré Elliott, Morris Turnpike.
- *TRENTON: SCHUYLER JACKSON, 356 West State Street.
- *WESTFIELD: YE OLD FURNITURE HOME, A. L. MAXWELL, 870 Mountain Avenue.

NEW YORK

- *AUBURN: AGNES T. SULLIVAN, 24 Steel Street.
- AVON, Livingston County: ADELE PERRY, 12 Park Place.

BINGHAMTON:

- *L. J. BUCKLEY.
- THE JOHNSONS, 69 Main Street.

BROOKLYN:

- *CATHERINE CHASE, 31 Clinton Street.
- *HARRY MARK, 749 Fulton Street.
- CHARLES SOMMERLAD, 94-96 Orange Street.

- BUFFALO: GEORGE B. TYLER, 111 Chenango at Massachusetts Avenue.

- *CORTLAND: THE SAMPLER, 53 Prospect Terrace.

- *DUNDEE: JEMIMA WILKINSON ANTIQUE SHOP.

- ELMIRA: ANTIQUE STUDIO, Mrs. H. D. McLAURY, 414 East Church Street.

- GENEVA: THE KANADASAGA, 485 South Main Street.

- GOSHEN: ATTIC ANTIQUE SHOP, HENRIETTA C. DIKEMAN, 148 West Main Street.

- HUNTINGTON, L. I.: ABIGAIL STEVENSON ANTIQUE SHOP, 143 East Main Street.

- *ITHACA: COLONIAL ANTIQUE SHOP, 308 Stewart Avenue.

- *JAMAICA, L. I.: KATHERINE WILLIS, 272 Hillside Avenue.

- KINDERHOOK: THE SHOP WITH THE GREEN Door, Main Street.

- *KINGSTON: AARON COHEN, 48 Main Street.

- *LOUDONVILLE (Albany County): EXCHANGE FOR WOMAN'S WORK.

- LE ROY: CATHARINE MURDOCK, 3 Main Street.

- *MARCELLUS: MARTHA JANE'S.

- NEW ROCHELLE:

- BERNICE ADAMS LORING, 91 Woodland Avenue.

- *DOROTHY O. SCHUBART, INC., 651 Main Street.

- NEW YORK CITY:

- *FRANCIS BANNERMAN SONS, 501 Broadway.

- Firearms.

- *HARRIET C. BRYANT, 2 West 47th Street. Reproduction of old wallpapers.

- *CHARLES OF LONDON, 2 West 56th Street.

- CHILDHOOD, INC., 215 East 57th Street.

- *CLAPP AND GRAHAM, 514 Madison Avenue.

- *COPELAND AND THOMPSON, INC., 206 Fifth Avenue. China.

- *CHARLES CORDTS & Co., Inc., 106 East 19th Street. Reproduction of old brasses.

- *WALTER G. EARL, 235 East 42nd Street.

- *ANN ELSEY, 163 East 54th Street.

- *GINSBURG & LEVY, 397 Madison Avenue.

- *GORDON OF LONDON, 306 East 59th Street.

- *HARE & COOLIDGE, 54 West 11th Street.

- *C. VANDEVERE HOWARD, 141 East 57th Street.

- *MARY LENT, 9 East 8th Street.

- *JANE WHITE LONSDALE, 314 East 57th Street.

- *MARGOLIS SHOP, 797 Madison Avenue.

- *H. A. & K. S. MCKEARIN, 21 E. 64th Street.

- *MRS. M. C. MEADE, 662 Lexington Avenue.

- *MARTHA MORGAN, 847 Lexington Avenue.

- *J. W. NEEDHAM, 137½ East 56th Street.

- *NOBLE & COMPANY, 789 Madison Avenue.

- *O'HANA AND DE CORDOVA, INC., 11 Water Street. Wholesale.

- *OLD FRANCE, JANE H. SWORDS, 553 Madison Avenue.

- *FLORIAN PAPP, 684 Lexington Avenue.

- *THE ROSENBAUGH COMPANY, 273 Madison Avenue.

- *I. SACK, 625 Lexington Avenue. Reproduction of old brasses.

- *ISRAEL SACK, 383 Madison Avenue.

- MARGARET E. SCHERNIKOW, 929 Madison Avenue. Hooked Rugs.

- *J. HENRY SCHOTTLE, 103 Lexington Avenue.

- *SAM SEROTA, 446 Madison Avenue.

- *THE 16 EAST 13TH STREET ANTIQUE SHOP.

- *SKINNER-HILL, INC., 114 East 23d Street. Reproduction of old brasses.

- *W. & J. SLOANE, 575 Fifth Avenue.

- *PHILIP SUVAL, 823 Madison Avenue.

- *MARION BOOTH TRASK, 37 East 57th Street.

- *HENRY V. WEIL, 126 East 57th Street.

- *WEYMER & YOUNG, 39 East 57th Street.

- *WINICK AND SHERMAN, 613 Lexington Avenue.

- *NIAGARA FALLS: RUTH KNOX, 529 Third Street.

- *PAINTED POST: ISABELLA P. IREDELL, Greenaway Lodge.

- *PLEASANTVILLE: A. WILLIAMS, 56 Ossining Rd.

- *POUGHKEEPSIE: J. B. SISSON'S SONS, 372 Main Street. Auctioneers and Appraisers.

- *ROCHESTER: BROWNE'S, 307-309 Alexander Street.

- *SCHENECTADY: THE VALLEY SHOP, 14 North Church Street.

- SOUTH SALEM: ELIZABETH BACON, Westchester County.

- *SYRACUSE: RICHARD N. WRIGHT, 1019 Ackerman Avenue.

- WATERTOWN: MRS. E. P. ELITHARP, 415 Sherman Street. General line.

- WEEDSPORT:

- LOUISE J. CROSSMAN, Brutus Street.

- MR. E. C. SKADAN, East Street. General line.

OHIO

- *CLEVELAND: THE COVERED WAGON SHOP, 6402-6404 Euclid Avenue.

- COLUMBUS:

- THE ANTIQUE SHOP, DOROTHY SCHMIDT, 11 South 4th Street.

- THE SPINNING WHEEL ANTIQUE SHOP, 704 North High Street.

- GENEVA: THE HOUSE OF ANTIQUES, 97 East Main Street.

- WILLOUGHBY: IONE AVERY WHITE, 122 Euclid Avenue.

PENNSYLVANIA

- ALLENTOWN:

- MRS. BEULAH JACOBS ANTIQUE SHOP, 1236 Walnut Street. General line.

- BETHLEHEM:

- A. H. RICE, 519 N. New Street.

- SCHUMM ANTIQUE SHOP, 451 Main Street. General line.

- BROADAXE: SKIPPAK PIKE ANTIQUE SHOP, PHILIP MEREDITH ALLEN, MARIE D. ALLEN.

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- DOYLESTOWN:

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- EPHRATA: MUSSELMAN'S ANTIQUE SHOP, Sproul Highway.

- GETTYSBURG:

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- D. C. RUDISILL, Baltimore Pike.

- LANCASTER:

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- *MRS. A. K. HOSTETTER, 10 South Queen Street.

- LANSDALE: JACOB REPTSIK, 41 Jenkins Avenue.

- *MEDIA: THE BLUE EAGLE ANTIQUE SHOP, MRS. BAUGH, 413 East Washington Street.

- PHILADELPHIA:

- *BRIDGEWAY ANTIQUE Co., 3935 Germantown Avenue.

- *JAMES CURRAN, 1625 Pine Street.

- *THE LOFT, Camac above Pine Street. General line.

- PHILADELPHIA ANTIQUE EXCHANGE, EMILY JONES, 1316 Locust Street. General line.

- POOR HOUSE LANE ANTIQUE SHOP, EMMA L. MIDDLETON, 114 West Rittenhouse Street, Germantown.

- *MARTHA DE HAAS REEVES, 1100 Pine Street.

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- *ARTHUR J. SUSSEL, Spruce, cor. 18th Street.

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- YORK:

- BERGMAN ANTIQUE SHOP, 326 S. Duke Street. General line.

- BLUM & LANDIS, 676 East Market Street, Lincoln Highway.

- EARLY AMERICAN ANTIQUES, 314 West Market Street, Lincoln Highway.

- *JOE KINDIG, 304 West Market Street.

- CAROLINE LOGAN, 253 East Market Street.

- YORKTOWNE ANTIQUE SHOP, 136 East Market Street, Lincoln Highway.

RHODE ISLAND

- BRISTOL:

- ELIZABETH DIMOND CHURCH, 12 Constitution Street. General line.

- THE CORN CRIB SHOP, Poppasquash Road.

- PROVIDENCE:

- *CUSHING'S ANTIQUE SHOP, 1228 Broad Street.

- *BERTHA B. HAMBLBY, 224 Waterman Street.

- *WINE & MILLMAN, 1115 Westminster Street.

- *WAKEFIELD: BERTHA B. HAMBLBY, Greycroft, Matunuck Point Road.

- *WICKFORD: WICKFORD HILL ANTIQUE SHOP, 141 West Main Street.

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- *BELMONT: OLD CURIOSITY SHOP, E. E. WHITE.

- BENNINGTON: STONE WALL ANTIQUE SHOP, 209 Pleasant Street.

- BURLINGTON: EVERETT'S ANTIQUE SHOP, 160 Shelburn Road.

- CHELSEA: OLD CHELSEA SHOP, Orange County.

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- *WOODSTOCK: FRASER'S ANTIQUE SHOP, 47 Pleasant Street.

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- ROANOKE: BIG LICK ANTIQUE SHOPPE, 139 Salem Avenue, East.

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- *MRS. CORDLEY, 1319 Connecticut Avenue.

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WEST VIRGINIA

- *CHARLESTON: MRS. ROBERTA C. NICHOLSON, 1708 Quarrier Street.

- *HUNTINGTON: CENTRAL ANTIQUE SHOP, 1034 Third Avenue.

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- *GREEN BAY: SHOP OF TREASURES, 135 N. Adams Street.

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